

WILDLIFE WATCH Richard Peters shows how to get perfect pictures of puffins



You know just the shot you're looking for.

We know the camera you should be looking at.



When you roam far and wide, you meet remarkable characters in extraordinary places. That's when you want a versatile compact in your pocket. We'd look for a 16 megapixel superzoom, with built-in WiFi, a full 30x optical zoom and GPS for the journey, which makes the Nikon S9900 your ideal travelling companion.





In this issue

11 10 Street photography commandments

Three top street shooters share their expert tips for great reportage photos

22 Exposing the face of war

Philip Jones Griffiths' images portrayed the realities of the Vietnam War. We speak to Will Troughton, curator of the legendary photojournalist's major retrospective

28 Wildlife watch

Richard Peters shows you how to get perfect pictures of puffins

30 Life on earth

Images from Environmental Photographer of the Year to stop you in your tracks

36 Reader portfolio

Spotlight on readers' excellent images and how they captured them

40 Appraisal

Expert advice and tips on improving your pictures from Damien Demolder

46 Fujifilm X-T10

Andy Westlake tests Fujifilm's X-T10, which promises the best bits of the popular X-T1 at a lower price

53 Canon EF 50mm f/1.8 STM

Canon has replaced the EF 50mm f/1.8 II with the all-new EF 50mm f/1.8 STM. Is it a bargain at £129? Michael Topham investigates

Regulars

37 days

19 Inbox

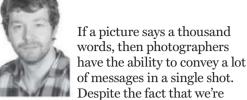
44 Accessories

57 Technical Support

90 Final Analysis

7days

A week in photography



bombarded with images on a daily basis, the right photo still has the ability to stop us in our tracks – to make us laugh, cry or reflect.

In this issue we show you some images from this year's Environmental Photographer of The Year competition (pages 30-33). The photographs portray different environments or environmental issues, and almost every photo in this year's finalists made me stop and study it. After reading the captions I've learnt a few things I didn't know before – the photographers have all conveyed their messages well. The images will be on show at the Royal Geographical Society in London from 22 June-10 July, before touring the country, so why not see these amazing shots up close? **Richard Sibley, deputy editor**

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Middle Black Clough by Gregory Knowles

Fujifilm X-Pro1, 14mm, 1sec at f/11, ISO 200

This image was uploaded to our Flickr pool. We see a number of landscape images, and many utilise the visual motifs of a rock in the foreground and water captured with a long exposure. However, Gregory has taken these ideas and applied them to a scene that is utterly captivating and unusual considering its Peak District location.

'The image was taken during a particularly bad cold snap, which saw

this local photographic hotspot take on a completely new form and appearance,' explains Gregory. 'I used a long exposure to blur and smooth the waterfall to contrast the jagged ice formations. The resulting image was slightly sharpened in Photoshop, but has no other adjustments.'

If you'd like to see your images in print upload them to our website gallery, Facebook, Flickr or Twitter pages.



Flickr or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

Send us your pictures If you'd like to see your work published in Amateur Photographer, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20. Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.



NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

15mm 1:1 macro 'shift' lens
The new Laowa 15mm f/4 macro lens boasts a 110° angle of view on full-frame cameras, plus 1:1 magnification and a shift capability (on APS-C cameras). Built from 12 elements in nine

groups, and using 14 aperture blades, the £419 macro lens also features an extra-low dispersion element and multi-layer 'low-reflective' coatings to reduce flare. Available in Canon EF, Nikon F, Sony Alpha and Pentax K mounts. it'll also be compatible with Sony E-mount cameras via a converter. The lens is due out 'mid to end of July'.





Manfrotto XPRO Ball Head Italian tripod maker Manfrotto has

announced the launch of the XPRO Ball Head. Designed for use on 190 and 055 tripods, the XPRO Ball Head features a triple-locking system to help ensure camera stability and avoid 'drifting'. Also included is a levelling-bubble. The XPRO Ball Head is built to support up to 10kg. It costs from £114.95, www.manfrotto.co.uk

Adobe challenge

Test your powers of observation with Adobe's latest fakery-spotting brainteaser, part of its ongoing 25th birthday celebrations. The concept is straightforward: 25



images, some of which are real, some of which are not. It's up to you to sort the truth from fiction. Visit landing.adobe.com/en/na/ products/creative-cloud/69308-real-or-photoshop



Photographer shirks digital

Film conveys emotion and texture, and achieves a permanence digital can't, says Augusto Schillaci, an American fine-art photographer. He opted for black & white film, mainly using Ilford HP5 Plus, for a shoot to promote Shinola watches. I enjoy every part of the process, from choosing the film, to developing and printing it in my wet darkroom, he says.

North Korea 'blocks' Instagram

The secretive People's Republic of North Korea appears to have blocked access to popular social networking service Instagram within its borders, news agency Associated Press reports. Journalist Eric Talmadge said the warning appears when the app is opened on mobile phones in Pyongyang, and posted a screenshot of it on his own Instagram page.





WEEKEND PROJECT

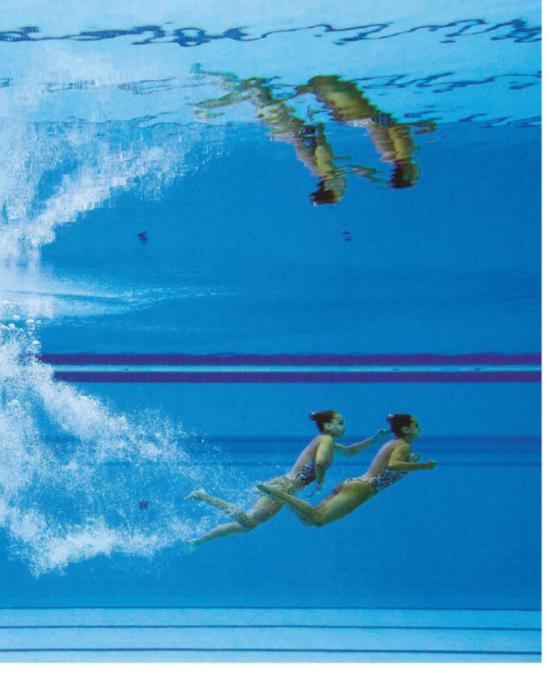
Shoot a family event

All professional events photographers have to start somewhere. No one wakes up one day and instantly becomes an in-demand wedding photographer - it takes practice. A great way to gain experience is to photograph an event for family or friends, whether it's a birthday bash, an engagement party or christening. As long as it's an occasion where everyone is together and there's something happening throughout, you'll be able to tell a story with a series of pictures. However, we'd advise against putting yourself forward as the 'official' photographer - you'll likely add unnecessary pressure to taking photos and may end up with compromised results. Just stay back, enjoy yourself and take the best photographs you can.

Set your camera's clock right. If you're going to shoot with multiple cameras or plan to edit images in chronological order, setting the clock on your camera will allow images to display correctly on your computer.

Often, the difference between an average portrait and a special moment is just a split second. Holding back your shutter finger and waiting for a laugh, smile or even eye contact will result in more exciting images.





B.C. DICTURE

The inaugural 2015 European Games

Last month saw the launch of the first European Games, otherwise known as Baku 2015. The games – held in Azerbaijan and featuring 6,000 athletes from 50 countries competing in 50 sports – are an international multi–sporting event for athletes representing the National Olympics Committee of Europe.

The event courted controversy with several news outfits reporting that they had been barred from entering fixtures. However, many journalists did gain access and here we see an image showing the beautiful display of Julia Echeberria Esquivel and Irene Toledano Carmelo of Spain competing in the Synchronised Swimming Duets Free Routine Final on day three of the games.

Words & numbers

It is part of the photographer's job to see more intensely than most people do. He must have and keep in him something of the receptiveness of the child who looks at the world for the first time.

Bill Brandt

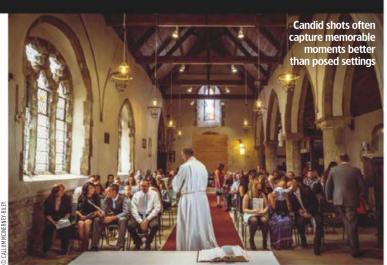
British photographer (1904-1983)

40,000

Estimated number of images Wikipedia says it would have to delete under European copyright plan to restrict photos of public buildings. For more details, see page 6

Shoot in raw and use auto white balance to take the stress out of altering the white balance for changes of lighting. It's best to worry about this in post-production and concentrate on getting the best shots.

Remember you're a guest. Don't hide behind your LCD, or obsess over checking your focusing and that you've nailed every shot. Instead, engage with your subjects and enjoy being social at this important occasion.





Fears over EU plan to censor photos of buildings



AP is heading a campaign against controversial

European plans to restrict photography of public buildings which threaten to censor millions of amateur and professional photos.

There are growing fears that proposed changes to European copyright law will require photographers to obtain permission from architects – and possibly pay them royalties – before publishing pictures of tourist attractions such as the London Eye and the Shard, even just on Facebook.

Similar restrictions on commercial images are already in force in some European countries but, so far, not in the UK where the so-called 'Freedom of Panorama' applies.

AP has backed an open letter, drawn up by Wikipedia operator Wikimedia and published in *The Times*, which has been signed by organisations including the Bureau of Freelance Photographers and the British Photographic Council.

The letter calls on UK MEPs to vote against the proposal in Strasbourg, France on 9 July and to 'defend our right to make and use photos of public spaces'.

AP Editor Nigel Atherton said, 'This unnecessary attack on personal liberty, designed to solve a problem that doesn't exist, will fundamentally transform photography in public places. It will destroy the century-old tradition of reportage and street photography that's provided us with such a rich and valuable visual history of our collective past.'

He added, 'Moreover, it'll make it



almost impossible for anyone to take and publish photos that include buildings and landmarks, which will do irreparable damage to the hobby and profession of photography. It's a vindictive attack on our individual freedom to enjoy public spaces, and on the free distribution of information – and in the age of Google Street View it's completely pointless.'

Stevie Benton, head of external relations at Wikimedia UK, told AP that Wikipedia would be forced to remove an estimated 40,000 images if the European Parliament votes through the law.

Benton fears other sites, including Facebook, Flickr and Twitter, would be deemed 'commercial' – meaning users would need prior permission before posting photos of landmarks.

'It's a mess... We're writing a letter to MEPs today,' said Benton who explained that 15 countries would be hit including the UK, Germany, Portugal, Spain and Greece.

He added, 'Wikipedia can only use images under open licence... We just wouldn't be able to use images of European public spaces not covered by Freedom of Panorama – even if the Shard is in the background of holiday snaps.'

Charles Swan, an intellectual property rights lawyer and a director at the Association of Photographers, told AP, 'I just can't believe this is going to happen. The feeling against this is so strong. I think it unites the whole country.'

ONALIDA MISEUM. BRAUFURU

Photo mystery solved

THE identity of a girl pictured in 102-year-old photos has been solved by a member of the public who came forward after the pictures were published on websites.

The mystery girl in the 1913 autochrome portraits was thought to be Christina, the daughter of Mervyn O'Gorman, the amateur photographer who took them – but research showed O'Gorman had no children.

The images were recently published in connection with an exhibition of the Royal Photographic Society Collection at the National Media Museum (NMM) in Bradford, West Yorkshire.

After seeing the shots, Stephen Riddle contacted the NMM to say he had a set of stereoscopic slides by the same photographer, Mervyn O'Gorman, passed to him by his father-in-law.

The slides' captions show she was called Christina Bevan and that O'Gorman was a family friend.

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PETITION URGES ACTION BEFORE 9 JULY DEADLINE

AS WE went to press, more than 105,000 people had signed a petition against the controversial European plans.

The change.org petition was started by German photographer Nico Trinkhaus who called on MEPs to bring Freedom of Panorama to all European countries and provide an undertaking to 'not limit the Freedom of Panorama in any way'.

On Facebook Trinkhaus posted the following: 'This would have a huge effect on many kinds of photographers, on myself and maybe even on everyone who just shares a photo on Facebook.'

Meanwhile, the office of French MEP Jean-Marie Cavada, who first tabled the controversial proposal, claimed that no-one in Europe has yet been sued for commercial use of images not covered by Freedom of Panorama – which protects photographers in certain EU countries.

Raphaël Dorgans, the parliamentary assistant to Cavada, appeared to play down the potential impact of a change in the law.

He attacked Facebook, suggesting that the social networking site exploits users regarding photos they post and suggested his office would support a law where Facebook itself, rather than its users, would be responsible for asking the right holders for authorisation to use images commercially, and possibly also pay them royalties.

Facebook had yet to respond to a request for comment.

To sign the change.org petition visit www.change.org/p/european-parliament-save-the-freedom-of-photography?recruit er=328523067&utm_source=share_petition&utm_medium=twitter&utm_campaign=share_twitter_responsive



Amateur wins EPOTY 2015

AN amateur photographer from India has won Environmental Photographer of the Year 2015, bagging the £5,000 top prize.

Uttam Kamati's winning image shows a couple watering watermelon saplings on the Teesta riverbed in West Bengal.

Kamati, a filmmaker as well as a photographer, focuses on humanitarian projects, 'transforming these endeavours into candid, touching scenes', according to competition

organisers, Atkins CIWEM.

Entries for this year's competition were judged on impact, composition and originality, as well as technical ability.

Competition judge Dr David Haley said: 'Some images immediately strike a chord, some linger in your mind... and some pose more questions than they answer, making you want to find out more.

'As these qualities become apparent in "Watering Melon" by Uttam Kamati, the environmental significance

Singer Taylor Swift accused of 'rights grab'

of this image is revealed.'

The Atkins CIWEM Young Photographer of the Year title was awarded to Dipayan Bhar, also from India, who's worked as a photographer in Kolkata for four years.

While the Atkins CIWEM Environmental Film of the Year went to Verity White for a movie highlighting the issue of litter on the Norwegian coastline.

The best images are on show in a free exhibition at the Royal Geographical Society in London until 10 July. Visit www.epoty.org

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



Wimbledon

The tournament reaches its apex this weekend, with the singles finals on Saturday and Sunday. Even if you haven't got tickets for the main event there's plenty of atmosphere to soak up and photograph, on the hill and beyond.

Until 12 July, www.wimbledon.com



Shipwrecked Mariners' Society photography competition

Photographers are encouraged to capture all things sea-related for the Shipwrecked Mariners' Society's competition.

Deadline 7 August, www. shipwreckedmariners.org.uk



At Home with Vanley Burke

Known as the 'Godfather of Black British photography', Vanley Burke has opened the contents of his Birmingham flat to Ikon Gallery. His collection of prints and other objects related to black culture in Britain are sure to be fascinating viewing. From 22 July www.ikon-gallery.org

AN open letter from a photographer to singer Taylor Swift protesting that she does not offer photographers a fair deal has gone viral. Jason Sheldon responded to Taylor Swift's successful call for Apple Music to pay its artists fairly by revealing what

Swift's successful call for Apple Music to pay its artists fairly by revealing what appeared to be an authorisation for photographers who shoot her concerts.

He describes the contract as 'a complete rights grab'. '[It] demands you are granted free and unlimited use of our work, worldwide, in perpetuity,' he said.

Sheldon told AP he was commissioned by a regional newspaper to shoot a Swift show in 2011, and that the contract issued by Firefly Entertainment Inc (affiliated with Swift) stipulated he had to agree to a single use of his images.

This would mean that a photographer [shooting] one of Swift's concerts could end up uncompensated, as they'd be



Swift recently advocated for musicians' rights

Swift's management responded in a statement issued to the BBC: 'The standard photography agreement has been misrepresented in that it states that any photographer shooting The 1989 World Tour has the opportunity for further use of said photographs with management's approval.'

For the latest news visit www.amateurphotographer.co.uk



LIVERPOOL

Open 1

Six photographers explore the theme of social portraiture in Open Eye Gallery's exhibition dedicated to providing exposure to emerging artists.

Until 23 August

Until 23 August www.openeye.org.uk

London Life

Part of a promotional book tour by veteran London photographer Colin O'Brien, this exhibition at The Society Club in Soho shows off vibrant and eloquent images of the city and its citizens over the decades.

18 July-1 August



hen Samsung launched its Galaxy S6 back in March, I was convinced it was going to be the best camera smartphone of 2015. Since then, the S6 has grabbed first place in the DxOMark Mobile rankings, confirming that in terms of image quality the Samsung is tough to beat. However, in the smartphone sector things are moving fast. LG, Korea's number–two consumer electronics maker, has launched its new flagship smartphone, the G4, making me wonder if my judgement was premature.

Like the Galaxy S6, the G4 uses a 16MP, 1/2.6in CMOS sensor that is slightly larger than the 1/3in chips found in Apple's iPhones and many other smartphones, but at f/1.8 its lens is even faster than the Galaxy's f/1.9 and the 3-axis optical image stabilisation system offers a two-degree range, making it one of the best in the smartphone business.

The contrast-detect autofocus is supported by a laser sensor, and in addition the G4 comes with a new camera feature we've not seen on



The LG G4 boasts a top-of-the-range f/1.8 lens and 3-axis image stabilisation

'The G4 is making me wonder if my previous judgement was premature'

smartphones before: a colour-spectrum sensor that reads infrared light in order to recognise objects and RGB information to analyse their colour. The data is then used to optimise white balance and colour processing. For those who like to capture the occasional self-portrait, a front 8MP sensor is combined with an f/2 lens.

Innovation is not limited to the camera hardware. The stock camera app has received a complete overhaul and, thanks to full support of Android 5.1's Camera2 API, offers full manual control over ISO, white balance and shutter speed, allowing for long exposures.

Additionally, you get the option to save DNG raw files, allowing for post-capture fine-tuning in Adobe Lightroom or another raw processor. At only 0.6 seconds, the camera shoots very quickly, allowing you to capture decisive moments.

To ensure you've got enough storage for those 16MP raw files and 4K videos, the G4 comes with 32GB of memory that is expandable via a Micro SD card slot.

The IPS Quantum Quad HD display offers the same 2560x1440 resolution as before, but comes with improved contrast and colour, which should make it ideal for image framing and viewing. To top things off, an optional leather back gives the G4 a real camera look and feel.

It's fair to say that on paper the G4 already looks like the current king of smartphone cameras, and a worthy alternative to the more established competition from Apple and Samsung.

Lars Rehm is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPReview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit www.larsrehm.com or follow him on Twitter @larsrehm

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 20 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



Harry Gruyaert

Thames & Hudson, £40, hardback, 144 pages, ISBN 9-780-50054-448-8



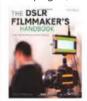
MAGNUM has certainly been delivering the goods recently. Not content with a captivating recent volume about Eve Arnold (AP 18 April) and a major exhibition of Philip Jones Griffiths (see pages

22–26) we now have a lavish tome dedicated to the European master of colour and light, Harry Gruyaert.

This is the first English-language monograph of Gruyaert's work and it is a more than generous introduction to the man's work. Harry's busy eye has travelled the length and breadth of the world, and the photographer has taken great pleasure in drawing out the striking interplay of primary colours and gorgeous light. There are some absolute gems contained within this book, opening with Gruyaert's eerie 1972 series 'TV Shots' and ending with his more recent digital imagery, a body of work that demonstrates that some photographers never lose their touch.

The DSLR Filmmaker's Handbook

By Barry Andersson, Sybex, £33.99, paperback, 456 pages, ISBN 9-781-11898-349-2



PERHAPS the best virtue of the digital revolution is just how democratic and accessible image making has become to people previously denied access. It's never been easier for budding filmmakers to get out with a DSLR and shoot

video to their heart's content. As a result, indie cinema is experiencing a boom, with many low-budget writers, directors and cinematographers finally able to realise their visions with (hopefully) minimal compromise. Therefore, any book that explores the fundamentals is welcome, and here we have a rather exhaustive guide. Pretty much everything you'd want to know (technically) is present and correct. Written in a clear and easily digestible way, at no point do you feel things are being skimped over. If you'd like to know more about video then you'd also do well to get yourself over to AP's new spin-off site, The Video Mode (www.thevideomode.com).







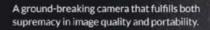
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Technique

commandments

of street photography

Three top photographers share their expert tips and insights on how to get the best from shooting on the street •

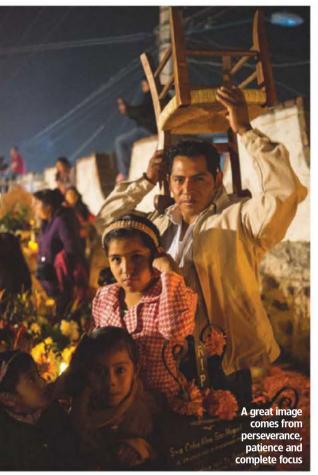
Technique street photography

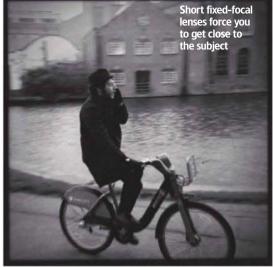


Antonio Olmos

Antonio Zazueta Olmos is a Mexican photojournalist who has worked extensively in the Americas, the Middle East and Africa covering issues of human rights, conflict

and the environment. He is a regular contributor to *The Guardian* and *The Observer*, and his first book, *The Landscape of Murder*, was published by Dewi Lewis in 2013. **www.antonioolmos.com**





Wear comfortable clothing

First, make sure you have a good pair of shoes. If you're serious about street photography you'll be on your feet all-day long, searching for that elusive image. Many of my favourite shots have come after hours of walking. People with bad shoes tend to give up much sooner than those who are wearing comfortable shoes. It's not just the shoes, though, as you should wear comfortable clothing that reflects the weather you are working in. Cheap shoes lead to blisters – I guarantee you Henri Cartier-Bresson had good shoes. Don't carry too much gear, either - try to work with one camera and a couple of lenses. If you are comfortable and not weighed down by your kit, you will have a productive day. You should also drink lots of water and take breaks, but when you take those breaks get a table on the pavement or sit near a window. You never know what will walk by while you are sipping your latte.



Most of your photographs will suck

■ I always say that taking photographs is like taking notes — you take a lot of them in the hope you will make one that's amazing. A lot of people new to photography are disappointed by how many bad pictures they take. Well here is a little secret: everyone, even pros, take lots of bad images. Like a writer with piles of notes, the photographer must learn to edit his or her work and sift through a stack of pictures to look for that one strong image. I go out into the streets hoping to make one good photograph. Most of my images are a disappointment. Sometimes I try things and they just don't work.

Photography for me is about learning to live with constant disappointment. If photography was easy, every image we take would be brilliant. Photography is hard because that great image is very difficult to get. When you do street photography you are working in an environment that you have no control over. People will get in your way, the image will be gone before you raise your camera to your eye, the light will change or you will get the focus wrong. A million things will not work when trying to take an image. A great image from street photography comes from perseverance, patience and complete focus on the task at hand.



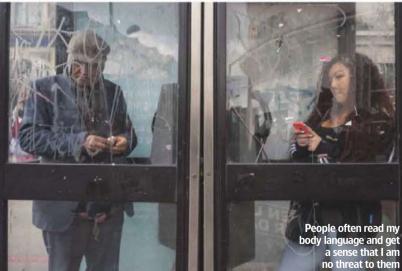


3 Use short lenses In my opinion, truly great street photography is shot on 50mm, 35mm, 28mm or 24mm lenses. The 35mm is my favourite, whether it's fitted to my Leica, Sony or my Canon. In fact, I wish I had a zoom that went from 35mm to 50mm and nothing more, but those pesky lens manufacturers just won't listen to me.

Zooms for the most part are not good for street photography. You need to think and see like the lens on vour camera. If you shoot with just one lens you will learn how the image will look. Short fixed-focal lenses also force you to get close to the subject. And that immediacy is what makes great street photography. You feel like the photographer is right in the midst of the action. Zooms make you lazy. You stand around and zoom in on the world instead of getting in the thick of it. Zooms are also heavier and bigger than your average fixed-focal-length wideangle or normal lens. They make your camera stand out, so you're more likely to get noticed when you're trying to be discreet. Zooms are heavier and your neck and shoulders will suffer, while fixed-focal-length lenses are lighter and smaller, which is essential in street photography.







You have to like human beings

4 You have to like number beings
If you don't like people and think most of them are complete idiots, then I suggest you steer well clear of street photography. I find human beings endlessly interesting. I love the way they move, I love their faces, I love the way they dress, I love how they interact with the urban environment – in fact, I love everything about them. It's a joy taking their pictures, and I truly believe people can see that about me. They also read my body language and get a sense that I am no threat to them.

If you walk around taking photos in the street, constantly worried about getting mugged or questioned about what you are doing, you are going to give others the sense that you are not comfortable.

Technique



Jerry Webb

Jerry worked in publishing as a designer, followed by a number of years as an art editor with EMAP. In 1988, he turned freelance and has remained so ever since. Despite moonlighting as a photographer

during his publishing days, Jerry took up photography for himself in 2007 after buying a Nikon D80. He shoots mainly in monochrome around Brighton and Hove. www.jerrywebbphotography.com

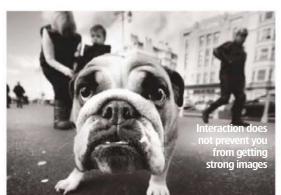


Close-up shooting can still create a very candid look

ProximityHow close you are to your subject can be significant. Good street work requires a reasonable wideangle lens and using one usually demands that you are fairly close. The closer you are, the more involved with the subject you become and the more involved the viewer will feel when looking at your photographs.

I use a 12-24mm lens, usually around the 12mm mark, meaning I tend to work pretty close a lot of the time. Experience tells me what will appear on the image without making myself conspicuous by looking through the viewfinder. Adjusting the camera settings is another way of making yourself conspicuous, so set them before you begin taking photographs and leave them. With confidence comes a willingness to get in closer and perhaps even to use fill-in flash.

Working closely does not necessarily prevent you from shooting candids, which can be shot with the full knowledge of the subject. Although contact does not constitute pure street photography for many, interaction does not prevent you getting strong images. Sometimes you have no choice, so don't be afraid to ask. Talking with your subject can provide you with valuable time to think about what you want and the opportunity to direct. Some of my best pictures are of people who have consented to be photographed, but they are taken just before they think the session has started or just after they think it has finished. I then capture completely natural moments – often from positions too close for true candid photography.









Working with different planes

Many of the best street photographs have both foreground and background interest – one can feed off the other. Success in achieving this requires patience and sharp intuition, but it can give a powerful dynamic to your photograph. If the foreground relates to the background this can help to create a good narrative, or perhaps a great juxtaposition. Either way, leading the viewer's eye around the photo adds depth and interest.

Although snatching images on the street that work like this involves good instinct and a degree of luck, you can improve your 'luck' with some foresight and planning. On a simple level, find an interesting background – this can be anything from a poster to a shop front, bold typography or a group of people - and just wait for something to happen. This is the patience bit. Experience will tell you what works best. I find that having something in mind often helps, but also try keeping your options open for something more spontaneous, as many of my favourite pictures are catching the unexpected. Occasionally you get lucky and find an accidental, but witty, connection between the foreground and background during processing. Sometimes there needs to be no connection at all; simply having movement or interaction on two planes (or even three) of the picture can make a striking photograph.

Close proximity to crowds or being in a group creates natural foreground and background interest if you are using a wide lens. This has a deeper depth of field, making focusing easier. Purists may object to the natural distortion of the lens, but it can add drama and tension. Choosing your environment

Being a street photographer or just taking candid pictures can be stressful at times and difficult to conceal, so the environment you choose to work in plays a major part, whatever your experience may be and however good your technique.

Selecting where you photograph is absolutely key in street photography. Location can not only dictate the style of pictures and how you go about creating them, but it also affects how you and those you are photographing are feeling.

Choosing your local area gives you a number of advantages. It gives you the benefit of local knowledge, a feel for where to look for pictures and an understanding of the people, plus maybe a little added confidence. Investigating new locations can bring added excitement and inspire new ideas, but returning to the same location and using both your experience and knowledge of the location can pay great photographic dividends.

As a general rule, the busier the environment the easier photography can be and the more picture opportunities there are available. After a while you develop an instinct for whether the location will be fruitful or not. Public or sporting events, or tourist areas, are ideal for people photography and particularly suited to the novice or those lacking confidence. You will usually find a greater acceptance and a relaxed attitude to photographers, and often such places are full of other people taking pictures. This makes it so much easier to blend in and provide you with a more relaxed photography experience.

One of my most successful (and lazy) techniques is to find a seat in a busy street or shopping area and just sit there with a camera. I let the subjects come to me and wait for groups of people, movement, unusual dress or just interesting interaction, often buying myself an ice cream or a drink. Looking relaxed while taking photographs in public helps to avoid attention. Nervous photographers are always more visible. If you find a good location, be patient and take plenty of shots as it may be a while before you find something better.



Simply having movement or interaction on two planes (or even three) can help to create a striking photograph





Technique



Rupert Vandervell

Born and based in London, Rupert's photographic style is highly representative of his personality. He's always been obsessed with clean lines and the geometrical appearance of things. Through

the lens he finds people captivating and his work explores our relationship with the world and how we interact with our environment. www.rupertvandervell.co.uk

Shoot at night
I love to shoot at night, especially during the winter months when good daylight is scarce and it starts to get dark around 5pm. I will sometimes spend hours on the streets at night. If I'm shooting for a specific project, I will have in mind a place that I hope will provide the right kind of scene and then work in and around it.

The one great thing about night photography is that the light is always the same and it doesn't matter what the weather's doing. In fact, if it's wet you'll have much more to play with in terms of atmosphere. Places look very different under the streetlamps and an area you might not have considered for street work may suddenly become a good hunting ground.

I treat night shoots in the same way as I do day shoots, and to make it work you need at least one good light source. I try to choose areas that have at least one main streetlamp, which will hopefully define the area where I want to work. From there I find the best viewpoint to balance the scene regarding light, shadow and subject.

Additional lighting can come from car lights, reflections and shop windows. I'm never too bothered about getting a technically perfect shot at night. What I am looking for is the right atmosphere. You will be shooting with a higher ISO and a certain amount of grain is inevitable, which is often what helps to make the shot more authentic. People in the city become more isolated at night as there are fewer of them around and the mood is completely different to during the day. I've always been fascinated by the film noir look – those wonderful figures in hats and overcoats emerging from deep shadows at night always inspire me.







Use a small camera and carry only the essentials

When I go out to shoot, I want to feel like I'm one of the crowd, and blend in and remain anonymous. The last thing I want to do is to draw attention to myself. I see guys lugging bulky and heavy-looking cameras and gear around with them and wonder how they manage. For street photography, carrying too much gear around with you is a mistake. It's tiring and restricts your movements. I can be out for hours at a time and I may get tired from constantly being on my feet, but never from carrying a heavy camera bag. A smaller camera is easier to conceal and you won't be advertising what you're up to. Between shots you can hide it under your jacket or behind you as you move into position – sometimes it's all about stealth. I remember seeing Joel Meyerowitz shooting on the streets of New York. He moved like a cat. You wouldn't know what he was up to until it was too late and he'd got the picture.

There are so many great small and lightweight cameras around. I use an Olympus OM-D E-M5 with a 20mm lens. It's fast, small and very light. I prefer to use my feet to do the framing and get myself into the right position for the shot. Street shooting is about being in the right place. If you are more mobile, you'll give yourself a better chance.

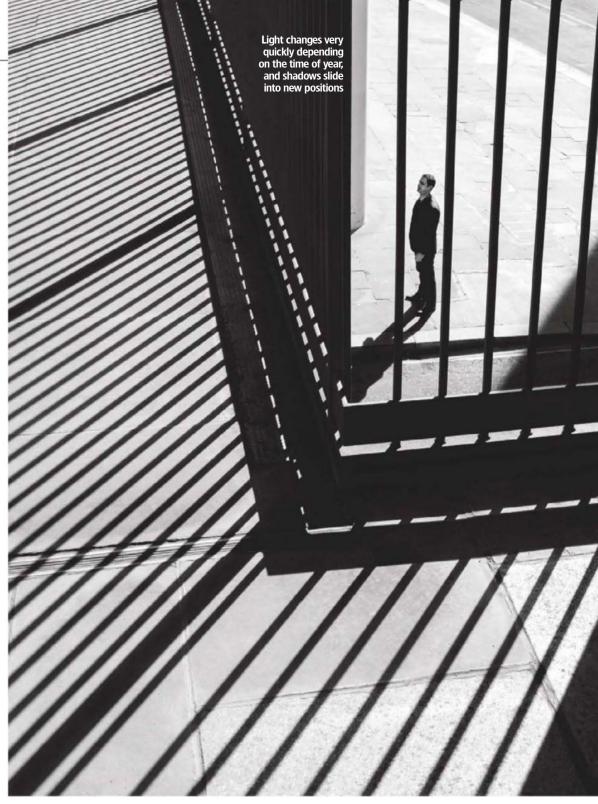
Be patient
You may find a
place that you think will be
the perfect setting for a
shot, but something isn't
quite as you want it. The
light may not be right or
perhaps people haven't
yet walked into the frame.
Some photographers are
too ready to move on if
they don't immediately see
something to their liking.

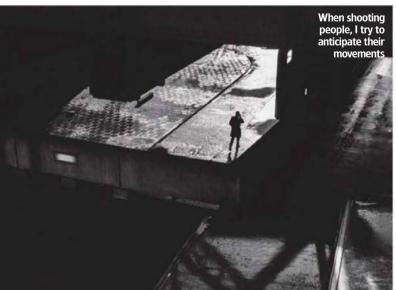
It's not just about looking at what's in front of you, as you have to look right into a scene to see its potential. A slight movement to the left or right, or moving in closer, can reveal a whole new dimension to a shot.

I will always stay with an area if I think it might yield something. I get more excited by the minute at the prospect of capturing just what I have in mind. I love watching how the light plays with a scene. I've learned to be very patient and I won't leave until I think I've got the best I can. The light can change very quickly depending on the time of year, and I have watched shadows sliding into new positions to create a completely different feel.

When shooting people, I try to anticipate their movements and how they might feature. You need to be ready and poised for that moment when they hit the right spot.

If you're lucky and you've combined the perfect light with everything else, then you'll feel happy that you waited around to get it. Good shots come to those who wait.







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LETTER OF THE WEEK

It's in the bag

Billingham, ONA, Domke and Think Tank are all very good camera bags, so the internet and numerous online surveys reliably inform me. Yet for the majority of amateur photographers like myself, these are the Leicas of the camera-bag world and realistically such an outlay is not iustifiable or simply not financially possible.

So I'd like to give a shout out to the 'budget' end of the market. For well over a year now I've owned, and used *every* day, a messenger-style canvas bag branded with the name Courser (sometimes advertised as Koolertron).

Yes, the canvas has faded in places, but it's still strong with no signs of fraying. The stitching is still intact, and all studs and buckles are still sound and in perfect

working order. It also came

with padded inserts. The purchase price was £24 including p&p, and it's large enough to carry everything I need plus my essential copy of AP.

Checking the same online retailer, the bag is now £37 with free postage. And when the one I have now finally gives up, I'll have no hesitation in buying another! **David Richards, Dorset**

It's important to make sure that your camera gear is well protected and safe, but just as you can spend £5 or £500 on a shirt that at its core serves the same function, so you can on a camera bag. There are some great products available at great prices, and we're often surprised at just how good value some items are

Richard Sibley, deputy editor



With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty.

WWW.samsung.com

Shadow play

Your piece on shadow portraits (Weekend Project, AP 20 June) brought to mind 'Wayang Kulit', the Indonesian and Malaysian custom of portraying events by the shadows of puppets on a white screen. It brought back memories of 60 years ago when I made regular visits to Malaysia and watched the performances then. It may

well have jolted the memories of other readers, too.

Walter Fairbank, Wiltshire

Left field

Regarding the letter 'What about cameras for left-handers?' (Inbox, AP 13 June), in the days of film the Exakta VX 1000 was the ideal camera for left-handers, as the winder and shutter release are on the left. I used one as

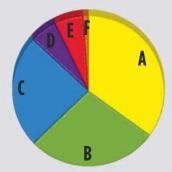
my right eye has restricted vision from a childhood sports injury, and learnt to use the left controls despite being right-handed. These cameras are now very low priced despite being engineered with gear-controlled shutter speeds and having high-quality Zeiss lenses.

Martin Cooper, Suffolk

Analyse this

I love the articles by Roger Hicks, but I was bemused, at first, by his description of the soldier 'behind... carrying what appears to be a tripod mortar' in Tim Page's 'ARVN Rangers, Plaines des Joncs' image (*Final analysis*, AP 20 June). Surely, I thought, this soldier is in front?

Then I reflected that my mind clearly tends to objectify what it sees in an image, whereas Roger stays with the subjective – that is, the image itself! This is despite the fact that I've been a keen



In AP 20 June we asked

Do you still have your first-ever camera?

You answered

A Yes I still have it, but I never use it	35%
B No it's long gone and I'm not bothered	28%
C No it's long gone, but I wish I still had it	24%
D Yes, I still have it and use it	6%
E Yes I still have it, but hardly use it	6%
F Yes I still have it, but don't know where it is	1%

What you said

'I still have the Kodak Brownie 127 my parents bought me for my 10th birthday. Nowadays the spec isn't up to my requirements and you just can't get the film for it'

'This is ancient history, can't remember what it was or what became of it – it was over 50 years ago'

'Would I want my first camera today? No! Give me a decent digital camera any day. I do still have some pictures from it though, not necessarily the best but they have nostalgic value'

'No. It was a Lomography Diana F+ camera kit. It cost next to nothing in the '60s, with flashgun and half a dozen flash bulbs. They still make them, but they go for ludicrous amounts these days'

'I still have, and use, my Dad's Kodak No 2 he bought in 1926, it was the first proper camera I used in the '60s'

This week we ask

Do you own a 50mm lens?

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Guess the camera



Every other week we post a photograph of a camera on our Facebook page and all you have to do is guess the make and model. To guess the make and model of this camera (above), head over to www.facebook.com/Amateurphotographer.magazine. Forum members can also enter via the forum.



The 20 June issue's cover is from 18 October 2008. The winner is Kristof Donné from Geel, Belgium whose correct guess was the first drawn at random.



Shadow portraits featured as the Weekend project in AP 20 June

photographer and reader of AP for nearly 70 years. Perhaps it explains why Roger is a successful professional photographer, whereas I remain a stumbling (albeit happy) amateur.

Graham Peglar, Cambridgeshire

Camera hunt

I recently embarked on a similar search to Andrew Sanderson for his green Pentax SP500 35mm camera (My life in cameras, AP 13 June). My sister-in-law is a professional photographer in the Czech Republic, and recently celebrated a big birthday. She's long been pining for her Pentax K1000. even though nowadays she's fully 'digitised'. So it wasn't hard to think of a suitable birthday gift for her.

Finding one on eBay wasn't too tricky, but finding one that looked as though it might actually work was a little more difficult. Eventually, I stumbled on one being sold by a chap who recovers cameras as part of his business, and it's now in the Czech Republic being put through its paces by its delighted new owner. Happily, apart from the meter needing a new Wein Cell battery, it's proved fully functional.

Tony Turner, **Cambridgeshire**



Pricey prints

As a 12-year-old I watched my dad drop a sheet of photographic paper into a dish of developer. When the image appeared I was absolutely mesmerised. It wasn't long before I set up my own darkroom, which after nearly 20 years I reluctantly abandoned when I bought a DSLR two years ago.

Now, however, after buying an Epson Stylus Photo 1500W printer, the magic of making prints has come back into my life. A great shot cries out to be seen in a frame on a wall, not left to only ever be viewed on my PC or to languish on a portable hard drive. Results from the Epson are great, but they don't half come at a price.

Greed is a strong word, but printer inks are often referred to as 'liquid gold'. It's a no-brainer that many photographers horrified by

the cost of inks won't buy printers. So manufacturers only have themselves to blame. They should be promoting the art of printing. Instead, they're simply scaring off would-be customers.

cheap, but inks are expensive

G Durrant, Tyne and Wear

Yes, inkjet inks are expensive and, as I'm sure you know, that's largely because printer manufacturers use the 'razor-blade model' of selling printers cheaply and making a profit on ink. It's worth working out how much a print will cost, and factoring in the cost of the printer, then comparing this to getting one-off prints made at a lab. It's also worth remembering that enlargers, trays, safelights, masking easels, chemicals, toners and photographic paper weren't cheap, either - Richard Sibley, deputy editor

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EXDOSINS ith the rise of citizen journalism and social media, people have greater of

citizen journalism and social media, people have greater exposure to pictures of conflict than ever before. There are fears from some that, perhaps, the increasingly graphic nature of these images has desensitised us to what we are seeing. At the time that Philip Jones Griffiths' Vietnam photographs were taken, however, they were some of the first to show the public the full extent of the horrors of war. What strikes you now, looking back through the archives, with our more jaded eyes, is how shocking and moving they remain.

It's no wonder that Griffiths' first book on Vietnam, *Vietnam Inc*, published in 1971, is regarded as one of the pivotal photojournalism books on the period. His natural instinct for communicating emotion and meaning shines through every **Philip Jones Griffiths'** images portray the realities of the Vietnam War. **Will Troughton**, curator of a current exhibition of Griffiths' archive, talks to

Karen Sheard

frame: a young boy cries over the body of his sister; a farm worker looks up to see armed soldiers advancing towards his field; an old man, bandaged stumps jutting towards us, gazes into the distance with dignity and serenity.

Top: Quang Ngai, Vietnam, 1967. A US soldier observes a woman and child during a routine 'search-anddestroy' mission 'I think the book is an inspiration to anyone who's trying to be a photojournalist,' says Will Troughton, curator of the National Library of Wales, who was tasked with exploring Griffiths' archives for the current exhibition called A Welsh Focus on War and Peace. 'You can go through the book time and time again and realise none of the pictures are there as a filler,' adds Troughton. 'Every one is there to put a message across.'

Creating a narrative

What Griffiths does so well is use framing, juxtaposition and human expression to create a story in each image and help you connect with what you're seeing. The captions are integral in enhancing this narrative and evoke a feeling of immediacy. A young Viet Cong boy lays dying: the caption tells us he fought for three days with his intestines strapped to his body in a cooking bowl. A child chained to the bed goes berserk whenever he hears helicopters pass by: he is reminded, we are told, of when his mother was shot, dropping him from her arms. Young Vietnamese patients lay in hospital beds, their



expressions calm, but Griffiths explains they are not healing fast enough and so have been left there to die.

'The captions tell you so much,' says Troughton, 'and help to inform you far more about what's going on. By giving you context, these descriptions allow you to relate to the photographs far better.'

What makes his images most striking is his ability to capture the deep-seated calm and dignity of the Vietnamese people in the face of horror. Griffiths had a great affinity with the Vietnamese, seeing in their quiet rural ways echoes of the people he grew up around in Wales.

'I think it was because they were both rural agrarian communities,' Troughton tells us, 'but in both he said there was a sense that you took everything in, but kept it close to your chest. I think what makes his pictures special is that the people he portrays are always allowed to retain their dignity, even when they're suffering.'

Although many of his images show the American soldiers as an impersonal force, juxtaposed against the shock and fear of the rural Vietnamese population, others do portray sympathy with the soldiers, showing their vulnerability and acts of kindness.

'I think he sees the GIs as victims too,' Troughton says, 'because they were kids, 18 or 19 years old, from farms and factories, being given a gun and sent off to fight against a very experienced guerrilla army in the form of the North Vietnamese. In the 1950s they kicked out the French with their guerrilla tactics,

Right: This guerrilla fighter had just thrown a grenade, killing one member of the platoon and wounding two others. In the resulting fracas, he too was killed

Far right top: The battle for Saigon, 1968

Far right middle: American Gls often showed compassion toward the Viet Cong. This sprang from a soldierly admiration for their dedication and bravery

Far right bottom:
Pity the poor
fighting man in
Vietnam. The
problem was always
too much water or
too little

Below: US policy in Vietnam was based on the premise that peasants driven into the towns and cities by the carpet-bombing of the countryside would be safe



so they'd been fighting for the best part of 20 years.'

Changing opinions

Although he may not have blamed the GIs themselves, some of Griffiths' pictures do have an anti-American slant: a fact that didn't always help him get commissions. However, his book had a great effect on the American people. The tide of war was already changing, but his pictures, and ones like it, helped visualise what was really going on in a way words alone could not. Troughton says: 'I think it was a contributing factor that there was this book here actually showing people what they were perhaps hearing or being told by GIs coming back, but the book laid it out on page after page, 300 photos, really showing people what was going on.'

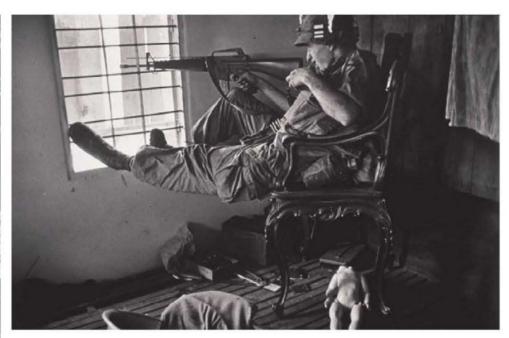
Many of the images the public had seen were in some way censored, says Troughton, sometimes by the photographers themselves, in order to get their images published. 'He was coming from a different angle,' he adds. 'Most of the pictures that were being published showed the American point of view - how the Americans were winning the war and how bravely the GIs jumped out of helicopters. When it came to Griffiths' portrayal, he was showing what was happening on the ground to the ordinary people who weren't combatants, but who were caught up in this. It's an aspect that I think had been overlooked. It shocked people when they saw what was really happening.

Getting the shots

But getting the images wasn't easy. Travel to Vietnam was expensive and Griffiths had to pay for the trip on the back of other commissions. One scoop, on a trip to neighbouring Cambodia where he spotted Jackie















Kennedy on a clandestine holiday with Lord Harlech (a former British Ambassador to the US), helped pay

travelling around a war-torn landscape. 'The US did provide facilities for photographers,' says Troughton, 'of course he [Griffiths] kept fairly quiet about his real reasons for what he was doing. As far as they were concerned, he was

leave Saigon, getting their briefings from the US military, but Griffiths didn't believe the official line. He was one of only an estimated third of the Saigon press corps who did go out, claiming to have visited every province in Vietnam on his own to find out what was going on, often in dangerous situations. Troughton recalls finding one slide in the archive, that simply says: 'Huê',

taken in the midst of danger, sometimes showing people in the process of dying or who were killed soon after. With little ability to intervene, Griffiths also had to deal with the horrors of what he saw. He would often recount in interviews years later that he still suffered flashbacks, although at the time he was able to disconnect. 'Griffiths says when he had



Framing

A LOOK through Griffiths' contact sheets is quite revealing, and gives an insight into how he composed his pictures. He claimed he only ever put the camera to his eye for three seconds to take a picture, and believed good composition on its own wasn't enough to make a shot – it also had to have strong content.



'He did the crying afterwards when he got home and saw the pictures. I think he was able to adopt this persona where he simply took photographs'

been photographing one of the hospitals he just took the pictures and he did the crying afterwards when he got home and saw them,' says Troughton. 'I think he was able to adopt this persona where he simply took photographs; he was composing them, but in a way he wasn't seeing what was there. He was seeing it as a photographer.'

Griffiths knew the work he was doing was important. He was a firm advocate of photojournalism's ability to document the truth something he put into practice as a lifelong member of Magnum and its president for five years. However, he felt the agency was moving away from its original focus of reportage.

'I think prior to the age of digital photography - which he [Griffiths] didn't like - he felt that a picture didn't lie, what could be written may or may not be truthful, but if you put a picture in front of someone that was absolute truth. That's why he felt photography was so important.'

Griffiths' legacy

Griffiths would publish two more books about Vietnam, Agent Orange and Vietnam at Peace, returning to the country more than 20 times. He also worked in Northern Ireland, Cambodia and visited over 100 countries in his career, often seeking out stories himself rather than waiting for a commission.

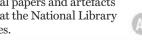
Griffiths died in 2008, and left a legacy of work that remains an important part of history. His archive offers a wealth of contact sheets, cameras, documents, personal papers and artefacts stored at the National Library of Wales.



PHILIP Jones Griffiths used a wide array of cameras over his career, and had phases where he favoured different models. The cameras shown above - possibly the ones used in Vietnam, where he used Nikon Fs and Leicas – were found in boxes in his archive alongside a number of Olympus bodies, Contaxes, Minoltas, underwater cameras, panoramic cameras, digital cameras and small compact cameras.

Film use

Griffiths was heavily influenced by Henri Cartier-Bresson and preferred shooting in black & white, but the desire to finance his trips meant he needed to sell images whenever he could and magazines wanted colour. He shot colour slide film, favouring Kodachrome or Ektachrome, and then printed in black & white for his own use. However, he felt new film tended to have a slightly green cast. Having trained as a pharmacist, he came up with his own method of incubating the film in a dark box on the roof of his hotel in Saigon, using the reaction from the heat of the sun to get rid of the green cast.



The exhibition, Philip Jones Griffiths: A Welsh Focus on War and Peace, runs until 12 December at the The National Library of Wales, Aberystwyth, Ceredigion SY23 3BU. Tel: 01970 632 800 or visit www.llgc.org.uk



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I aim to crystallise the endlessly varied light, colours and texture of nature in my landscape photographs. At the end of a chain of photographic processes, the print is the culmination and fulfilment of that effort, and the paper is critical to the success

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As traditional darkroom printers it has taken us many years to discover the right paper for our digital images that will capture and hold all of the shadow and highlight detail we demand. Natural Soft Textured Bright White is our preferred paper.

17



John Swannell - Platinum Baryta 300

As a photographer I aim to capture the spirit of my subject. While technology has changed over the years the one thing I feel remains the same is the importance of the printed image. Fotospeed's Platinum Baryta bridges the gap between the traditional darkroom papers and todays digital media. I find that whilst it is known for reproducing superb B&W images it should never be under estimated as a paper for colour work.

Charlie Waite - Platinum Etching 285

Landscape photography is much about discovery and photographers can only fully relish the rewards of their efforts when seen in the form of a print. The paper used for that print has to be as carefully considered as the image made. Discovering Fotospeed's Platinum Etching 285 has been a revelation to me and has proved a vital tool in my ongoing quest to match pre-visualisation with end result.

John Swamel

gran. Nat

Atlantic puffins

Atlantic puffins are now at the height of their activity and can provide a memorable photographic **Puffins are found**

experience, as Richard Peters explains



Tracking puffins from a distance and picking your moment carefully makes flight shots easier 00. 600mm. 1/4000sec at f/71. ISO



A puffin takes a rest among a sea of green on Skomer Island, south-west Wales con D800. 600mm. 1/1000sec at f/6.3. ISO 125



Lenses

Due to the close proximity you can get to puffins, you'll be able to photograph them with everything from a wideangle to a telephoto, so bring whatever you have.

Gimbal head For flight shots especially, the ability to pan quickly is essential. Without a properly counter-balanced gimbal, flight shots could be incredibly difficult and tiring on your arms.

About the Atlantic puffin

The distinctive puffin, with its comical colouring, is a firm favourite with both photographers and bird lovers

- Location Breeding colonies are found in North Yorkshire, Northumberland and Wales, plus the Isles of May, Shetland and Orkney.
- Size Around 28-30cm (11-12in) tall, with the male generally being slightly larger than the female
- Nest Puffins nest in burrows underground

around the north and west coasts of Britain

- Diet Fish, with a particular taste for sand eels
- Population There are an estimated 590,000 breeding pairs.



Richard Peters

Richard Peters is a UK-based wildlife photographer whose passion stems from watching natural history documentaries in his youth. Now his photographs and articles are published regularly, and his images have won numerous awards. www.richardpeters.co.uk

PUFFINS are particularly enjoyable birds to spend time with. Aside from their unmistakable appearance, they appear full of character and humour. Watch as they speed through the sky, flapping their wings at an impressive 400 beats per minute at up to 55mph, before landing and then, in complete contrast, waddling around awkwardly on the ground before disappearing down a burrow and out of view. Furthermore, many breeding colonies are accustomed to human presence, making them easy to photograph.

Habitat

Puffins favour cliff-top nesting sites, where burrows close to the cliff edge allow for easy take off and landing, as well as a speedy retreat to safety from other birds that mob them when they're bringing back food for their young. The burrows are packed very closely together, which means any nearby footpaths must be strictly walked on to avoid potentially collapsing the ground. However, the picturesque colony settings also mean there's never a lack of beautiful scenery, making every puffin experience a memorable one.

Best time to shoot

Although they spend half their life at sea, puffins are actually very easy to photograph in summer. This is because they return to their breeding colonies from March onwards, and once their eggs hatch they become very active as they fly back and forth from sea to burrow with food for their young. The height of this activity is between May and July.



Shooting advice

Mind your step Puffins are very small and show little fear of man. This makes them easy to get close to and photograph, but it also means care must be taken as burrows can often be at the edges of pathways. A poorly placed tripod leg, or hastily stepping as you spin the camera round, could result in injury of any inquisitive birds that have decided to wander under your feet en route to and from their burrow while you are looking the other way.

Dress for the occasion

The very nature of puffin colony locations means the weather is often changeable. Sometimes it can be cold, wet and hot in the space of half an hour, depending on the coastal weather. The right clothing will ensure you're able to keep comfortable and really concentrate on taking photographs.

Time of day

On some breeding colonies, such as the Farne Islands in Northumberland, the sky can be filled with thousands of birds at any one time.

However, depending on which colony you visit and when, you'll be limited to the time of day you can gain access to shoot. For example, the Farne Islands will only allow access well after sunrise, with mainland departure way before sunset. Unfortunately, for those wanting that warm golden light, it's not possible at this spot. Skomer Island, however, will allow overnight guests, but you must book at least six months in advance to guarantee you'll get accommodation. Many of the access restrictions for day-trippers to Skomer Island also apply to those who visit the Farne Islands.

Rizalde Cayanan 'Sandstorm in the city',

Kuwait, 2011

There's something near-apocalyptic about this incredible scene captured in Kuwait back in 2011. Kuwait is a city subject to dramatic heat and weather conditions, not least among them the awesome displays of the regular sandstorms. By choosing to frame and compose his scene in this way, Rizalde has given us a good sense of the vast scale of the storm as it covers the city in a rich red blanket of sand.





Life on earth

We take a look at some of the incredible images shortlisted for this year's **Environmental Photographer of the Year** awards

he Environmental
Photographer of the
Year competition has
always been a hotbed of
incredible and, at times, almost
overwhelming images, and here
we look at some of the shortlisted

photos. The 111 images were chosen from more than 10,000 entries by amateur and professional photographers of all ages from 60 countries. The overall winner of the £5,000 award, which was set up in 2007 by the Chartered Institute

of Water and Environmental Management (CIWEM), has just been announced (see page 6). This year the grand prize went to Uttam Kamati for his inspiring image 'Watering Melon'. To see the rest of the winners visit www.epoty.org



Kazi Riasat Alve 'Collecting Crabs', Satkhira, 2014

Kazi is an award-winning documentary photographer from Bangladesh, who is particularly interested in photographing people living off the land and the consequences that can occur when that land erodes or disappears altogether. In this strong portrait shot, we find a gentleman by the name of Majid on his way to market after collecting crabs. Shooting from such a low angle has given the subject real dignity and poise. It has also meant the blue sky contrasts beautifully with Majid's skin.



Luca Catalano Gonzaga "The Devil's Gold',

Indonesia, 2014

We recently ran a story about German photographer Kevin McElvaney (AP 16 May), a photographer who documented the sulphur miners who risk their health every day to work in East Java's Ijen volcano. Here, in Luca Catalano Gonzaga's image, we see these same individuals walking through toxic fumes to earn a meagre living. This particular image goes some way to show the hostile environment these men face every day.

Hoang Long Ly '**Fishing Net Checking**', Vietnam, 2014

Hoang's images are notable for their sincere degree of optimism about the human spirit and our ability to engage and be at peace with our environment. This beautifully composed image shows, as the title suggests, a fisherman checking the nets that will hopefully capture him a hearty bounty of fish. This is an image that has so much going for it. The light hitting the nets is a particularly beautiful sight, as are the ghostly breaths of mist to the left. It's also hard not to be amazed by the design of the fishing mechanisms themselves.

Carlos Ayesta and Guillaume Bression

'Retrace Our Steps',

Fukushima, 2014

This image by French duo Carlos Avesta and Guillaume Bression is part of a wider project that began two or three years ago. The pair felt compelled to respond to the series of disasters that beset Japan, most notably the 2011 Fukushima Daiichi nuclear power plant tragedy that contaminated several parts of the country. Here we see a woman (actually an actor) moving through a real abandoned food store as she searches for her groceries among the spoiled food and potentially contaminated displays.









Eduardo Leal

'Plastic Tree #20', Bolivia, 2014

It will probably stagger you to hear that the world consumes one million plastic bags every minute. In fact, they were found by the Guinness World Records to be 'the most ubiquitous consumer item in the world'. They are also one of the central sources of pollution worldwide. Here, Eduardo effectively communicates the distances these pollutants can travel on the wind as they spread like an infection.

Jashim Salam

'Life in Tidal Flood 3', Bangladesh, 2014

This image of a barber's shop in Bangladesh is perfectly exposed and composed. It's not often that you see an electrical enclosure as a vital compositional element in an image. In addition, the balance of light and shadow has framed the image perfectly, drawing our attention to the action in the shop window. In a strange way the bicycles out front act as rather unconventional leading lines, again shifting our gaze to the interior.



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*Quote by Moose Peterson - Nikon Ambassador and Wildlife Photographe



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Nikon 1 V3 10-30mm + Grip Kit Nikon 1 S1 11-27.5mm Kit. Nikon 1 S1 11-27.5mm Kit. Nikon 1 S1 11-27.5mm #30-110mm Kit. Nikon 1 AW1 + 11-27.5mm #3.5-5.6. Nikon 1 AW1 + 11-27.5mm #3.5-5.6. + 10mm f/2.8. Nikon 1 J5 + 10-30mm PD Zoom lens, black. Nikor VR 6.7-13mm f/3.5-5.6. Nikor VR 10-30mm f/3.5-5.6. Nikor VR 10-30mm f/3.5-5.6. Nikor VR 10-30mm f/3.5-5.6. Nikor VR 70-300mm f/3.5-5.6. Nikor VR 70-300mm f/3.5-5.6. Nikor VR 70-300mm f/3.8-5.6. Nikor WR 70-300mm f/3.8-5.6. Nikor AW 10mm f/2.8. 1 Nikor 32mm f/1.8. 1 Nikor 32mm f/1.8.	£475.00 £595.00 £499.00 £619.00 £375.00 £345.00 £139.00 £165.00 £689.00 £129.00 £159.00 £129.00 £469.00 £469.00
Nikon 1 V3 10-30mm + Grip Kit Nikon 1 S1 11-27.5mm Kit. Nikon 1 S1 11-27.5mm Kit. Nikon 1 S1 11-27.5mm Kit. Nikon 1 AW1 + 11-27.5mm fi3.5-5.6 Nikon 1 AW1 + 11-27.5mm fi3.5-5.6 Nikon 1 J5 + 10-30mm PD Zoom lens, black Nikon 1 J5 + 10-30mm PD Zoom lens, black Nikor VR 6.7-13mm fi3.5-5.6 Nikor VR 10-30mm fi2.8 Nikor AW 10mm fi2.8 Nikor AW 10mm fi2.8 Nikor 18.5mm fi1.8 Nikor 18.5mm fi1.8 Nikor VR 10-100mm fi4.5-5.6 PD-Zoom Nikor SB-N 7 Speedlight. Nikor VR 10-100mm fi4.5-5.6 PD-Zoom Nikor SB-N 7 Speedlight. Nikor VR 10-100 GPS Unit.	£475.00 £595.00 £499.00 £619.00 £375.00 £139.00 £199.00 £155.00 £159.00 £129.00 £159.00 £129.00 £129.00 £129.00 £129.00 £129.00
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	Nikon D81
16mm f/2.8D AF Fisheye. 20mm f/2.8D AF 24mm f/2.8D AF 24mm f/2.8D AF 35mm f/2D AF. 50mm f/1.8D AF. 50mm f/1.4D AF. 105mm f/2D AF-DC. 135mm f/2D AF-DC.	£559.00 £419.00 £335.00 £219.00 £29.00 £99.00 £235.00 £745.00 £945.00 £635.00
AF-S FX SILENT WAVE NIKKOR I AF-S 20mm f/1.8G ED AF-S 24mm f/1.4G ED AF-S 24mm f/1.4G ED AF-S 25mm f/1.8G ED AF-S 35mm f/1.4G AF-S 35mm f/1.4G AF-S 35mm f/1.4G AF-S 35mm f/1.4G AF-S 50mm f/1.4G AF-S 14-24mm f/2.8G IF-ED AF-S 14-24mm f/2.8G IF-ED AF-S 14-25mm f/4.G ED VR AF-S 17-35mm f/2.8D IF-ED AF-S 18-35mm f/3.5-4.5G AF-S 24-70mm f/2.8G IF-ED AF-S 24-85mm f/3.5-4.5G ED VR AF-S 24-85mm f/3.5-4.5G ED VR AF-S 27-200mm f/2.8G VR II IF-ED AF-S 28-300mm f/3.5-5.6G VR II IF-ED AF-S 17-300mm f/4.5-5.6G VR III-ED AF-S 200-400mm f/4.5-5.6G VR III-ED AF-S 3000mm f/4.5-5.6G VR III-ED AF-S 300mm f/2.8G VR III-ED AF-S 500mm f/2.8G VR III-ED AF-S 500mm f/3.6G VR III-ED AF-S 600mm f/3.6G VR III-ED	£1,345.00 £449.00 £1,189.00 £1,189.00 £1,255.00 £129.00 £129.00 £1,295.00 £1,049.00 £1,419.00 £1,419.00 £1,419.00 £1,245.00 £1,245.00 £1,245.00 £1,245.00 £1,245.00 £1,245.00 £1,475.00 £365.00 £1,475.00 £365.00 £1,475.00 £365.00 £1,475.00 £365.00 £1,399.00 £1,399.00 £3,369.00 £3,369.00 £3,3599.00 £3,3599.00 £3,3599.00 £8,255.00 £8,255.00 £8,255.00
TC-14E III 1.4x teleconverter. TC-17E II 1.7x teleconverter. TC-20E III 2x teleconverter. AF & AF-S MICRO-NIKKOR LEI AF-S 40mm f/2.8G DX Micro.	£349.00 £275.00 £325.00
60mm f/2.8D Micro AF-S 60mm f/2.8G ED Micro AF-S 85mm f/3.5G VR DX IF-ED Micro AF-S 105mm f/2.8G AF-S VR Micro IF-ED 200mm f/4D AF Micro IF-ED	£325.00 £365.00 £335.00 £575.00 £1,075.00
NIKON SPEEDLIGHTS SB-910 Speedlight	£299.00 £219.00 £185.00 £99.00 £499.00 £399.00 £269.00 £159.00
MANUAL FOCUS NIKKOR AIS L 20mm f/2.8 Nikkor. 24mm f/2.8 Nikkor. 28mm f/2.8 Nikkor. 35mm f/1.4 Nikkor. 45mm f/2.8P Nikkor, chrome 50mm f/1.4 Nikkor.	£901.00 £608.00 £615.00 £1,227.00 £325.00 £597.00 £743.00
ZOOM-NIKKOR MANUAL AIS L 28-85mm f/3.5-4.5 Zoom-Nikkor	ENSES £599.00
SPECIAL PURPOSE: PERSPECTIVE CONTROL & MICRO-NIKKOR LEN 24mm f/3.5 D PC-E ED Nikkor. 28mm f/3.5 PC Nikkor. 55mm f/2.8 D ED PC-E Nikkor. 55mm f/2.8 Micro-Nikkor. 85mm f/2.8 D ED PC-E Nikkor. 200mm f/4 Micro-Nikkor. 200mm f/4 Micro-Nikkor. PC: Perspective Control. PC-E:Tilt/Shift-Perspective Co	£1,325.00 £1,195.00 £1,245.00 £541.00 £1,125.00 £1,047.00

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SPECIALISING IN THE EXCEPTIONAL



NIKON Df + 50mm f/1.8G AF-S GOLD EDITION

In November 2014, Nikon Japan announced a very special limited-edition black and gold model of its Nikon Df camera. The new model was only available in Japan in limited quantities and was released by the end of the year. The body-only model was released in a limited run of only 600 units. The kit edition included a special gold version of the AF-S 50mm f/1.8G Nikkor in a 1,000-unit run. To pair with the limited-edition camera, Nikon also introduced a number of gold accessories, which include a gold shutter release AR-11G and a AN-DC9G matching strap.

With the Nikon Df Gold, Nikon opted for a much more subtle approach than they have done in the past with the Nikon FM Gold and Nikon FA Gold, only giving it a few gold accents where they would have the most impact. This subtlety also means Nikon's rendition is much more attractive and we are informed it was an immediate sell-out in Japan. Grays of Westminster are delighted to announce they have secured an example of this unique kit. NEW £5,000

Reader Portfolio

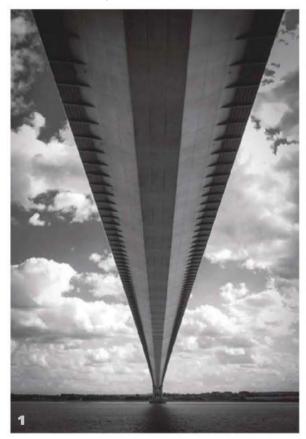
Spotlight on readers' excellent images and how they captured them

Gary Turner. West Yorkshire



Landscapes and architecture feature most prominently in Gary's photographs. 'Working in black & white really allows the details to be captured,' says Gary. 'Removing the distraction of colour allows me to place the emphasis on

the lines, shapes and details in nature and in man-made structures.' Gary was recently introduced to street photography, which he sees as a fantastic opportunity to capture new images. He would also like to introduce a little more colour into his portfolio.





Under the Humber

1 Gary has produced perfect symmetry in this near-abstract representation Canon EOS 7D, 10-20mm, 1/60sec at f/8, ISO 100

Roker Rough Seas

2 This scene was a perfect opportunity to experiment with a 10-stop ND filter Canon EOS 7D, 10-20mm, 25secs at f/8, ISO 100, tripod, ND filter, remote trigger

Hepworth

3 Gary has achieved distinct leading lines Canon EOS 1000D, 18-55mm, 1/250sec at f/5. ISO 100



The Folly

4 This is a beautiful image of an iconic structure at Castle Hill in Huddersfield. As Gary says, the cloudy sky was perfect for a long exposure
Canon EOS 7D, 10-20mm, 60secs at f/16, ISO 100, tripod, ND filter, remote trigger





HeliconSoft The two Reader Portfolio winners chosen every week will receive a copy of Helicon Focus Pro innovative software worth \$200. Visit www.heliconsoft.com

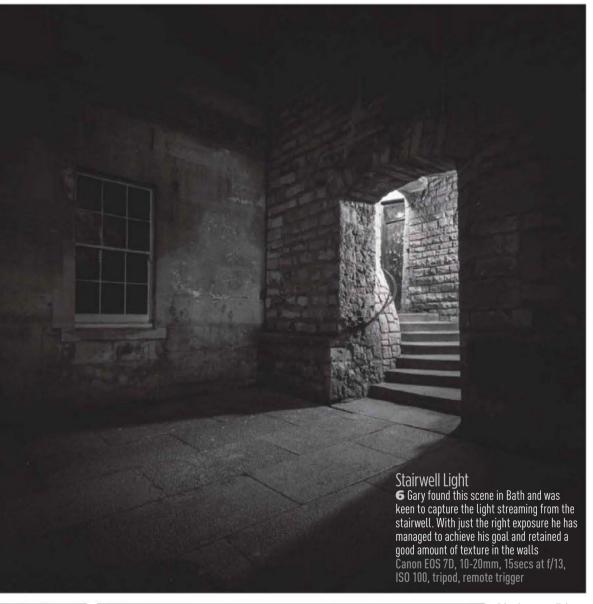
Helicon Focus is designed to merge several differently focused images into a fully focused one, thus allowing extreme depth of field. You can produce sharp images in one click, retouch results with special brushes and enjoy all the benefits of state-of-the-art technology to make your images stand out

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer. couk/portfolio



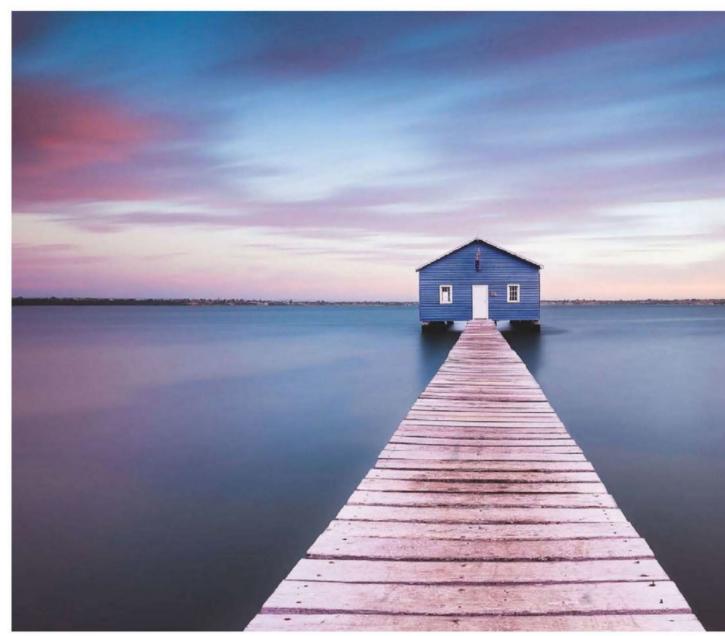
By Whitby Pier **5** Garv was aiming for a fine-art. minimalist, long-exposure image here. It's a perfect location to achieve such an end and Gary has succeeded Canon EOS 7D, 10-20mm, 50secs at f/16, ISO 100, tripod, ND filter, remote trigger







Blackstone Edge **7** With this image. Gary converted it to black & white and tweaked the Contrast, Levels and Clarity settings. He then added a vignette and gradients to darken the sky Canon EOS 7D, 10-20mm, 1/80sec at f/11, ISO 100. tripod



Dave Fieldhouse, West Midlands



It was after a friend commented on the high quality of his holiday snaps that Dave started to take photography more

seriously. Within weeks he had immersed himself in books and magazines, and bought his first DSLR. As you can see from the images here, Dave's heart lies in landscapes and enjoys the whole process.

The Boat Shed

1 This shot was taken on the banks of the Swan River, just outside Perth, Australia. As Dave says, it's a simple composition, straight down the jetty. The jetty is not as stable as it appears and ruined a couple of Dave's shots Canon EOS 5D Mark III, 16-35mm, 200secs at f/18, ISO 100, tripod, hard grad filter, Lee Big Stopper



Reader Portfolio



Hamelin Bay

A fallen jetty in
Hamelin Bay, Western
Australia. Dave has
gone for a minimalist
style here. The
gulls are a huge
compositional bonus
Canon EOS 5D Mark
III, 24-70mm, 60secs
at f/16, ISO 50,
tripod, Lee Big
Stopper

Roach End Barn

3 Dave's inspiration
for this shot came
from the scenes
captured by Old
Master painters. He
has achieved this
beautifully with
the side light hitting
the barn

Canon EOS 5D Mark

III, 16-35mm, 1/5sec at f/16, ISO 200, soft grad, tripod

Winnatts Pass 4 The glowing foreground is a great way to draw our eye towards the main point of focus in the image – the road. The leading lines motif is also present in the dispersing vapour trails in the sky Canon EOS 5D Mark III, 16-35mm, 0.4sec at f/16, ISO 200, hard grad filter, tripod











Expert advice and tips on improving your photography from Damien Demolder





Distant sunsetAlex Harford

Canon PowerShot G1 X, 15.1mm, 1/60sec at f/4, ISO 1000

I'M REALLY not sure what we're looking at here, but I'm guessing it's some sort of circular room with a roof in need of repair, and a view over a valley or the sea. It reminds me of a Greek beach café that's seen better days. Either way, what my eyes see are two competing elements that make my brain hurt as it tries to determine whether we should take in the view first or attempt to work out what those patches of blue are in the upper half of the frame. As soon as I settle to look at the blue bits the sunset calls to me, and when I draw my attention towards that dusky voice the blue patches start playing the drums. The experience is exhausting, and, if you'll excuse the hyperbole, could be used as a form of torture to extract secrets from enemy spies.

Alex has found a fabulous place to be, but hasn't decided what he wants us to look at first, which leaves us wandering. We need definite direction and, as the two elements in this shot are so powerful individually, the only option is to sacrifice one for the other.

I've taken the decision to get rid of the blue bits so I can sip my coffee and enjoy the view in peace. With the blue patches gone we know exactly where to look and, happily, our minds can be at rest.

Released Andrew Wilson

Nikon D600, 28-300mm, 1/100sec at f/4.5, ISO 1600



ANDREW has caught an interesting moment as this white-clad lady emerges from the towering stone gates of this imposing building. She might be stepping out of jail – or out of anywhere, actually, as Andrew's contrast has concealed much of the information we need to know what sort of place it is. Those deep, dark shadows hide even what the walls are made of and fill much of the frame with blackness.

A lower-contrast approach, at the time of shooting as well as in processing, would have opened the shadows to reveal more of the scene. The lady still stands out, as the contrast between her and the background is more than sufficient to ensure we look at her first.

Andrew's building also suffers from not being quite straight, because the



camera wasn't straight, so some rotating and a bit of keystone correction have been used to simulate what the picture could have looked like perfectly lined up.

It is a common mistake to treat alreadycontrasty scenes with more contrast, when in fact what they need is less. 'A lower-contrast approach, at the time of shooting as well as in processing, would have opened the shadows to reveal more of the scene'

Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 20. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

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Sea and stars Adrian Mills

Pentax K-5, Pentax 12-24mm, 67secs at f/18, ISO 100

THIS REALLY is quite something. Adrian's astro shot caught my eye immediately, as it stands out for so many reasons. The colours are just fabulous and the composition works perfectly – with that dramatic line of brightness coming down almost to meet the sea. I also love the square crop as it is unusual, but it suits the shot perfectly. It is all very exciting, and quite 'wow'.

What doesn't work for me quite so well is the amount of image noise in the picture. I wonder if perhaps 67secs at f/18 and ISO 100 weren't enough, and Adrian has had to lighten the

frame to bring out the detail. There are slabs of black noise in the sky that only disappear when the sky is darkened.

of the

week

I've made a version using the colour from Adrian's original overlaid on the lower-noise Green Channel Luminance, which does make some of the noise go away, but which misses the wonderful tones and colours of Adrian's shot.

Noise or no noise, I still think this is an amazing picture, and one well deserving of my picture of the week prize. Well done.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

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Accessories

Useful gadgets to enhance your photography, from phones to filters...

Lowepro Pro Runner RL x450 AW II

The RL x450 AW II is the largest and most expensive model in

x450 AW II but would prefer a lighter alternative, the Pro Runner BP 450 AW II (2.91kg) without a grab handle and rolling wheels

is worth a closer look. With comparable internal dimensions, it

and costs £80 less. The smallest backpack in the range is the Pro Runner BP 350 AW II (£184), and is designed to be even

is capable of holding just as much gear as the RL x450 AW II

more compact while maximising internal space.

Lowepro's Pro Runner series. If you like the sound of the RL

• £296 • www.lowepro.co.uk

Is Lowepro's roller-friendly Pro Runner the best bag for photographers on the move?

Michael Topham puts it to the test

At a glance

- Switches from a roller bag to a backpack and vice versa
- Dedicated space for a laptop, tablet and graphics tablet
- Sturdy urethane wheels for smooth rolling transportation

THE NEW Lowepro Pro Runner RL x450 AW II's versatile design, which allows you to carry it as a backpack or roll it beside you, is perfectly suited to travelling. With contoured shoulder straps, padding on the back panel and a removable waist belt, it's as comfortable to carry on your back as it is to pull along.

Inside, there's a host of internal dividers to arrange your kit as you'd like. At full capacity I managed to cram in a pro-spec DSLR with 70-200mm f/2.8 lens attached, four additional lenses including a 24-70mm f/2.8, as well as a spare pro-spec DSLR body and a flashgun. Despite Lowepro's Pro Roller X200 AW having more internal space, the RL x450 AW II is more comfortable on your shoulders and offers superior compartments at the front, which can accommodate both a laptop and tablet. There's a thin accessory case that's ideal for storing portable hard drives, chargers and cables as well as a built-in all weather cover and straps that combine with a SlipLock tripod cup to secure a pro-spec tripod.

Verdict

It's quite a statement, but having used the RL x450 AW II extensively, I'm left with the lasting impression that it's the most versatile camera bag I've ever used. It's not light (4.3kg), but its dual–purpose design is superbly implemented and the zips and material used in its construction are second to none.



Front compartment

The front compartment

G-Technology G-Drive ev ATC with Thunderbolt



I REGULARLY use portable hard drives for taking my images, videos and documents to and from work. However, the finish on them tends to get a little battered and the inevitable knocks my bag takes during the commute have made me realise I may do some damage to the hard disk drive.

There are a few rugged hard disk drives on the market, but G–Technology has come up with a particularly good solution. The G–Drive ev ATC is a hard drive fitted inside a waterproof and drop–proof rugged case. Out of the box, it has a 1TB disk that spins at a rate of 7,200rpm and is available in Thunderbolt or USB 3.0 versions. There's no need to fiddle about with plugging in external cables, as it's powered by the Thunderbolt or USB 3.0 connections, and the leads are built into the case and come with a protective rubber cap.

When in the case, the hard disk is rated as being able to withstand a 2m-drop on to a carpeted concrete floor and it can survive in up to 1ft (30cm) of water for up to 30 seconds – but, brilliantly, it floats, so this shouldn't be too much of an issue. As an added bonus, the case provides pressure resistance and also prevents dust creeping in.

However, the really great part is that it's compatible with the standard G–Drive ev and G–Drive ev SSD ranges so you can pop out the 1TB disk it comes with and insert another drive. This is useful if you already have a drive, or wish to use an SSD drive for even faster transfer speeds.

I've been using the drive for a month or so now – it's travelled in my bag, been on planes and gone out shooting along with my laptop – and I can't fault it at all. Obviously, I've knocked and kicked it about far more than I'd normally treat a hard disk drive, but it's still working perfectly.

As for the transfer speed, I've been using it with the built-in Thunderbolt lead to store and edit video and as a scratch disk in Adobe Premiere. So far, it's performed brilliantly all round.

If you're a photographer or videographer who regularly carries a disk with you, or you sometimes find yourself editing in the field in a far-from-perfect environment, I highly recommend the G-Drive ev ATC with Thunderbolt.

Richard Siblev



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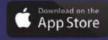


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Andy Westlake tests Fujifilm's X-T10, which promises the best bits of the popular X-T1 at a lower price

For and against



Traditional control dials make shooting a pleasure



Excellent viewfinder



Compact, portable body design



Screen isn't touch-sensitive



Limited ISO range in raw



Sub-par video quality

Where in the range



Fujifilm X-T1

Price £880 body only The superb 16.3MP X-T1 offers excellent image quality in a rugged weathersealed body with a huge array of control dials



Fuiifilm X-A2

Price £350 with 16-50mm lens Fujifilm's entry-level CSC uses a 16.3MP Bayer-type sensor in a small body with much simpler controls

Data file

Sensor Output size Focal length mag 1.5x Lens mount Shutter speeds ISO Exposure modes

Metering Exp comp Drive

Movie Viewfinder AF points Display

Memory card Power Battery life Dimensions Weight

16.3MP. APS-C X-Trans CMOS II 4896x3264 pixels

Fuiifilm X 30-1/32,000sec + bulb 200-6,400 (raw), 100-51,200 (JPG)

PASM, auto Multi, spot, average ±3EV in 1/3 steps

Full HD at 60, 50, 30, 25 or 24fps 2.36-million-dot OLED, 0.62x mag 77-point hybrid AF

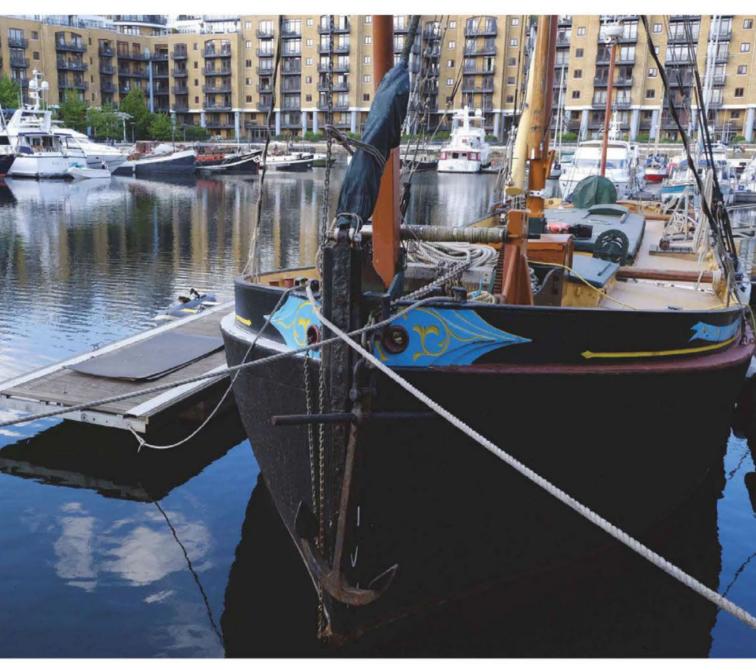
3.2in, 920,000-dot tilting LCD SD, SDHC, SDXC NP-W126 rechargeable Li-ion Approx 350 shots

118.4x82.8x40.8mm 381g (with battery and card)



Compact System Camera of the Year and our Reader Product of the Year at the 2015 AP Awards. Now Fujifilm is trying to build on this success with the launch of its simplified little brother in the shape of the X-T10.

The idea is clearly to offer a sensible subset of the X-T1's features in a camera that offers a similar handling experience, but at a lower price. To this end, the X-T10 uses the same



16.3-million-pixel, X-Trans CMOS II sensor (which includes on-chip phase-detection pixels for autofocus), alongside Fujifilm's EXR Processor II. It has a cosmetically very similar DSLR-style design, with a centrally mounted electronic viewfinder and tilting rear screen. Fujifilm's signature dial-led control layout is also present, including top-plate shutter-speed and exposure-compensation dials (most lenses have their own aperture dials).

What the X-T10 lacks in comparison to the X-T1 includes weatherproof construction, ISO and metering-mode dials, and some smaller refinements such as dial locks and a PC sync socket for studio flash. The viewfinder isn't as big, offering 0.62x magnification

compared to the X-T1's vast 0.77x, while the SD card now slots into the same compartment as the battery rather than living under a separate side-mounted door.

However, the X-T10 gains a few new features commensurate with its more entry-level target audience. There's a pop-up flash that is cleverly hidden in the viewfinder housing and released by a switch on the top-plate. Another switch puts the camera into its beginner-friendly Auto mode, and allows access to subject-optimised scene modes. The X-T10 is also noticeably smaller and lighter than the X-T1, making it easier to carry around with you all day.

Available in either a staid all-black, or a rather attractive

silver-and-black design, the X-T10's body-only price is £499. Two lens kits will also be available, with the XC 16-50mm f/3.5-5.6 OIS II for £599, or the premium XF 18-55mm f/2.8-4 R LM OIS for £799.

Features

The X–T10 offers an impressively broad feature set, with a specification that would have looked outlandishly advanced just a few years ago. The sensitivity range covers ISO 100–51,200, although raw–format recording is frustratingly restricted to ISO 200–6,400. Continuous shooting is available at 8 frames per second, with continuous autofocus during shooting.

Shutter speeds range from

1/4.000sec to 30sec plus bulb with the conventional mechanical shutter. However, a fully electronic shutter allows the top end to be extended to a staggering 1/32,000sec, allowing the use of fast lenses wide open in bright sunlight. The electronic shutter is also completely silent, which is great in situations where the clack of a mechanical shutter would be intrusive. It can potentially show distortion with moving subjects, though, and strangely it can't be used with the extended ISO settings. A menu setting allows you to choose whether to use the electronic or mechanical shutter, or gives you the option of allowing the camera to switch between the two as required.

As we'd expect, the X-T10

has built-in Wi-Fi for connection to a smartphone or tablet. This allows remote control of the camera with a live view display on the smart device, which is perfect for shooting on a tripod with, say, the camera at odd angles. It's also possible to transfer images to your phone for sharing online. Fujifilm hasn't included an NFC chip for easy set-up, but its implementation of Wi-Fi makes connecting the camera to the

phone extremely straightforward anyway, so this is no real loss.

Full HD movie recording is available at up to 60fps and with full manual control over recording. The camera has built-in stereo microphones, along with a 2.5mm stereo socket for an external microphone. A dedicated red record button on the top-plate initiates recording at any time, but can be re-purposed to another function if you prefer.



The new 77-area AF system allows the selection of focus-point groups

Autofocus

THE X-T10 comes with a new advanced autofocus system, which will also be available in a firmware update for the X-T1 (as Version 4). For static subjects this employs Fujifilm's familiar 49-point grid covering most of the frame, with the AF area size selectable in five steps to match the subject. However, it adds eye-detection AF for portraits, along with two completely new modes for continuous focusing on moving subjects.

The 'Wide tracking' mode uses an expanded 77-point grid covering effectively the entire sensor. It's designed to follow subjects moving across the frame and keep them in focus. The subject's expected starting point, where the camera will initially attempt to acquire focus, can be set anywhere in the frame.

'Group' mode uses sets of AF points positioned in a defined area of the frame, and is designed for when you wish to maintain a specific composition. When shooting at 3fps in 'CL' mode, it's possible to select between 3x3, 5x3 and 5x5 focus-point sets, and move them almost anywhere in the frame. In 8fps 'CH' mode the camera can only use phase detection for focusing, so you're limited to selecting 3x3 or 5x3 groupings in the centre of the frame.

With static subjects the X-T10 focuses quickly, silently and accurately, especially with the small 16-50mm kit zoom. It also works well in low light, where you might prefer to turn off the blindingly bright autofocus illuminator as it's rarely needed. Focus speed is, however, lens dependent, and some of Fujifilm's premium fast prime lenses such as the XF56mm f/1.2R are noticeably slower.

We haven't yet had time to test continuous focusing out fully, but initial impressions are quite positive. It's certainly a real improvement over Fujifilm's previous efforts, and promises to make the X-T10 (and indeed the X-T1) much better at shooting moving subjects. We're aiming to produce a more in-depth article covering the real-world capabilities of the new focus system shortly, so look out for this in the next month or two.

The X-T10's centrally placed electronic viewfinder is the same 2.36-million-dot OLED unit previously seen on the X-E2, with 0.62x magnification and 100% coverage. It's a really nice finder, being bright and clear, and it matches the optical finders on most APS-C DSLRs for size. By default the display gives rather over-saturated colours, but this can be adjusted in the menus. However, the window is unusually small, so you need to align your eye with it perfectly to see properly into the corners of the screen. The information display shows extensive exposure

information, including an

with the rear screen.

electronic level and live histogram.

shooting in portrait format. An eye

sensor allows automatic switching

and usefully it all rotates when

Screen and viewfinder

The screen itself is a 3in, 920.000-dot LCD that tilts upwards by 90° for waist-level shooting, and downwards by 45° for high-angle shots. However, like all tilt-only screens, it becomes much less useful when shooting in portrait format. It's not touchsensitive, so it can't be used for focus-point selection. Like the viewfinder, it's great to use when shooting and gives a clear view of the subject.

Build and handling

With its boxy, high-shouldered design, the X-T10 can look a bit odd from some angles, but the advantage is that it gives more space for controls and more room for your right hand to grip. Indeed, with a cleverly sculpted front grip, rear thumb hook and grippy rubberised coating, the X-T10 feels impressively secure in your hand for such a small camera.



With die-cast magnesium-alloy top and base-plates and aluminium dials, build quality feels solid enough, if not quite as rugged as the weatherproof X-T1. It is noticeably nicer than the recently launched and broadly similar Panasonic Lumix DMC-G7.

In use, the X-T10 behaves rather like a simplified X-T1, which of course is the whole idea. It is based around traditional analogue controls, with top-plate shutter speed, exposure compensation and drive-mode dials. Twin electronic control wheels are placed on the front and back of the body, both of which can be clicked inwards to function as buttons. They're not entirely convincing, with a somewhat loose and imprecise action, and this slightly detracts from the



White balance and exposure are both consistently well judged



experience of using the camera.

The shutter-speed dial has timed positions from 1-1/4,000sec + bulb in wholestop increments, and intermediate speeds can be selected using the front electronic dial. Setting the shutter-speed dial to the T position allows the entire range from 1/32,000sec-30secs to be accessed using the front electronic dial. The drive-mode dial gives access to panorama, multiple exposure and bracketing modes, alongside the more usual single and continuous shooting. Less conventionally, it's also used to access image-processing 'advanced filters'.

Aperture is normally set by a ring on the lens, but certain Fujinon lenses lack this control, including the XC 16–50mm, which is the cheaper of the two kit zoom options. In this case, aperture is set using the rear control dial, which works fine but doesn't give quite such a satisfying handling experience. The XF 18–55mm zoom does have an aperture ring, along with a very useful stopfaster aperture, and would be our kit of choice for starters, although it does come at a \$200 premium.

By default, clicking the rear dial engages manual-focus aids and switches between them. Alongside magnified live view, the X-T10 has a peaking display that highlights in-focus edges of the subject, along with Fujifilm's unique digital split-image display. Clicking the front dial switches between AF area modes, but this can be changed to suit your preference. Indeed, it's just



At higher ISO settings, the X-T10 gives strong colours and low noise

Focal points

The X-T10 resembles a slimmed-down X-T1, but with a few new features of its own



Hotshoe

This is compatible with Fujifilm's external flash units and third-party alternatives.

Mode switch

When set to auto, the mode switch gives access to the simple-to-use auto and subject-orientated scene modes.

Connectors

A spring door hides the Micro HDMI, Micro USB and 2.5mm stereo mic sockets. The Micro USB port also takes Fujifilm's RR-90 remote release, and the 2.5mm socket accepts Canon and Pentax-compatible remotes.

Battery

The NP-W125 battery is shared with other X-system cameras, and gives around 350 shots per charge.



118.4mm



I converted this shot to monochrome using the in-camera raw processor

one of seven usercustomisable controls, along with the top-plate video button, the four buttons of the D-pad. and an additional rear Fn button. I assigned the D-pad to move the AF area directly around the frame, as I find this gives a particularly fluid way of shooting when using the electronic viewfinder. The directional keys themselves are noticeably easier to find and activate by touch compared to the X-T1's notoriously recessed and spongy ones.

ISO sensitivity doesn't have its own control, but can be assigned to a function button, or set via the on screen Q menu that gives quick access to 16 user-selectable settings. I assigned ISO to the front control dial, meaning I could click the dial in to activate the setting, then rotate the dial to change it. This works really well, and personally I much prefer it to the X-T1's awkwardly placed locking ISO dial.

Performance

With the same sensor and processor as other X-system cameras going back to the 20-month-old X-E2, I wasn't expecting any great surprises from the X-T10 with regard to image quality, and didn't really see any either. On one level this is a good thing, as it means you get Fujifilm's signature lovely colour rendition, via its 'film-simulation' modes that are designed to mimic classic film emulsions. Personally, I prefer the 'Astia/soft' and 'monochrome + red' filter settings, but there are plenty of other options to suit different tastes.

However, we've seen equally nice colour from the X-A2, which uses a conventional 16MP Baver sensor, so we can't help wonder what Fujifilm might be able to deliver using one of the latest 24MP Bayer sensors that give excellent results in cameras like the Nikon D7200. Crucially, the raw files would be rather easier to handle in third-party software.

These thoughts aside, the X-T10 generally performs very well in practical use. Metering is usually well judged, and because the camera provides a live preview of the exposure it's easy enough to apply any necessary compensation without resorting to guesswork. Auto white balance tends to work well, although it can occasionally drift towards a slightly cool interpretation of the scene. However, if you shoot raw, you can always re-convert in-camera using your preferred settings without even having to touch a computer.

High ISO image quality has always been a Fujifilm strength, and the X-T10 accordingly delivers really nice results up to ISO 3,200 at least. One real annoyance, though, is that raw recording is limited to the ISO 200-6,400 range, and you can't access the extended sensitivity settings unless you have raw disabled (and have also turned off the electronic shutter option in the menu). This is pretty infuriating when shooting in low light with no option but to boost the ISO, and I'd really like to see Fujifilm make raw files available at any setting, just like every other brand. Along with the ability to use your own preferred noise reduction at high ISOs, this would allow more effective highlight recovery at ISO 100.

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

WITH the same sensor and processor as other recent Fujifilm cameras such as the X-T1, the X-T10 gives much the same image quality. This isn't a bad thing, as these cameras are capable of giving very fine results, with particularly attractive JPEG colour output.

High ISO images tend to look very good too, with excellent noise suppression and colour retention. But infuriatingly, Fujifilm limits raw format recording to ISO 200-6,400, so you're stuck with the in-camera processing at higher sensitivities.

The unusual colour filter array also means that X-Trans image files tend to look different to those from conventional Bayer cameras. when viewed at the pixel level. Not all raw converters can handle the raw files, either, although Adobe Camera Raw and Capture One can both produce good results.

Dynamic range 15.0 12.0 9.0 6.0 3.0

Because of its X-Trans CMOS sensor, we've had to treat the X-T10 slightly differently to usual in our Applied Imaging tests, and as a result the numbers don't necessarily compare directly to conventional Bayer-sensor cameras. We measure 12.4EV range at ISO 200, which gives plenty of latitude in exposure and post-processing. This drops monotonously as the sensitivity is increased, but even at ISO 3,200 we see a quite respectable 8.2EV range.

Resolution JPEG ISO 100 JPEG ISO 400 JPEG ISO 1,600 28 JPEG ISO 6,400 JPEG ISO 25,600 JPEG ISO 51,200

The X-T10's 16.3-million-pixel sensor resolves essentially as much detail as it possibly could in our test chart shots, at around 3,200l/ph at ISO 100. It drops only slightly on raising the ISO, still achieving around 2,800l/ph at ISO 1,600 and 2,600l/ph at ISO 6,400. Naturally, at the higher JPEG-only sensitivity settings, noise has an increasing impact, and by ISO 51,200 it reduces the resolution to just 2,200l/ph.



Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100



JPEG ISO 400



JPEG ISO 1,600



JPEG ISO 6,400



JPEG ISO 25.600



JPEG ISO 51,200



At ISO 100 (which is only available in JPEG), the X-T10 gives an essentially noise-free image, with good rendition of fine detail and attractive colour (although highlights visibly clip). Switch to ISO 200, the lowest setting available in raw, and the image quality is still excellent but there's more detail retained in the highlights. Noise only really starts to have an impact at ISO 1,600, with shadow detail starting to block up a bit. From this point onwards it has increasing impact, but even ISO 6,400 gives quite acceptable results for less critical purposes. The top three settings – ISO 12,800 through to ISO 51,200 – are only available in JPEG, and give very marginal results. Indeed, the top setting is barely usable at all.

The competition



Olympus OM-D E-M10

Sensor 16.1MP, Four Thirds Live MOS ISO 200-25,600

Price £400 body only

With its compact
DSLR-like design,
including a high-quality
EVF, tilting screen and
built-in pop-up flash, the
E-M10 is very similar to
the X-T10. It includes
in-body image
stabilisation that works
with every lens.



Panasonic Lumix DMC-G7

Sensor 16MP, Four Thirds MOS ISO 100-25,600 (extended) Price £600 body only

Panasonic's latest contender has a larger body with a chunky handgrip and fully articulating screen. It can record 4K video internally, and includes Panasonic's 4K Photo mode for extracting high-resolution stills

from video footage.



Sony Alpha 6000

Sensor: 24.3MP, APS-C CMOS

ISO 100-25.600

Price £450 body only

The Alpha 6000 is a technological triumph that includes one of the most sophisticated autofocus systems we've seen on any camera. It can shoot at 11 frames per second and incorporates a 1,440,000-dot OLED EVF in its rangefinder-style body design.

Our verdict

SO HAS Fujifilm's attempt to make a cut-down version of the X-T1 been successful?

Overall, I'd have to say it's worked pretty well. While the X-T10 obviously isn't quite as desirable as its big brother, it's a sensibly considered camera that fits most of the X-T1's best bits into a simpler, more approachable package. Indeed, in some respects it's actually nicer to use. The more tactile D-pad makes it easier to set the AF area to match your subject, and ISO sensitivity can be set up to be much quicker and easier to change.

In typical Fujifilm fashion, the X-T10 delivers consistently attractive JPEG files out of the camera, which is great if you don't want to spend all your time in front of a computer processing raw files. It's also a gateway to the spectacular Fujinon lens range, including such fine designs as the XF 35mm f/1.4R and the new XF 16mm f/1.4R. Admittedly, many of



these lenses are pretty pricey, but Fujifilm has started the process of producing a range of cheaper, slightly slower primes, starting with a 35mm f/2 due later this year.

Crucially, if you compare the X-T10 to its similarly priced competition, it's a very attractive package indeed. For example, compared to the Panasonic Lumix DMC-G7, it's smaller, feels better built and offers a more engaging user experience. Compared to the ageing Sony Alpha 6000, you get a more immersive viewfinder and more attractive JPEG output. wrapped up in a DSLR-shaped body design that enthusiast photographers appear to prefer. Even at its launch price, the X-T10 looks like great value for money. For photographers thinking of downsizing a bulky DSLR kit, as well as for beginners making their first steps into an interchangeablelens system, it would be a great entry point to the brave new world of mirrorless cameras.

FEATURES
BUILD & HANDLING
METERING
AUTOFOCUS
AWB & COLOUR
DYNAMIC RANGE
IMAGE QUALITY
VIEWFINDER/LCD

8/10 8/10 8/10 9/10 9/10 9/10 8/10

8/10



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KATE HOPEWELL-SMITH



Kate Hopewell-Smith has a fine art background and studied the history of art at degree level. Following graduation she worked in creative industries - TV marketing, fine art publishing and brand

consultancy. Following a move out of central London to raise her children, she began to study photography as a hobby with the intent of being able to successfully capture her children as they grew. The hobby quickly grew into a successful business and she has never been in any doubt about her photographic passion - and that is photographing people. She believes you can only do this successfully if you enjoy making connections and building relationships.

Over the last 5 years she has chosen to specialise in Portraits, Weddings and Boudoir and is also now offering filming on DSLR. Kate plays an active role in the photography industry and has a reputation as a strong and generous trainer, she also writes for a variety of photography magazines. She is also a panel member for the Guild of Photographers and for the second year running represents the Nikon brand as one of their UK Ambassadors.

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Canon EF 50mm f/1.8 STM
Twenty-five years after the EF 50mm f/1.8 II was

launched, Canon has replaced its 'nifty fifty' with the new EF 50mm f/1.8 STM. Michael Topham finds out if it represents a bargain at just £129

sk anv Canon user what they think Canon's most popular lenses are, and I can guarantee that most will mention the classic EF 50mm f/1.8. Not only is it the most affordable lens in the EF line-up, it's also well matched to a wide variety of photographic genres.

Originally launched to replace the older EF 50mm f/1.8 in 1990, the EF 50mm f/1.8 II has built up a good reputation for being an extremely compact and inexpensive fixedfocal-length standard lens. Not only does it give a very natural looking perspective to images when used on a full-frame DSLR, its large aperture also allows users to easily separate a subject from its surroundings by creating a shallow depth of field.

With the new EF 50mm f/1.8 STM, Canon has looked to improve upon the old design and modernise it by incorporating a Stepper Motor (STM) for smoother and quieter autofocus. The question is, has Canon been successful in

creating what appears, at first glance, to be its best inexpensive standard lens to date?

Features

It should be pointed out that being an EF lens, the EF 50mm f/1.8 STM is fully compatible with both Canon full-frame DSLRs and those that employ an APS-C sensor. Coupled to the latter and with the 1.6x multiplication factor of an APS-C camera taken into consideration, the EF 50mm f/1.8 STM becomes a highly practical and creative short telephoto lens that's equivalent to 80mm. To establish the lens's optical performance across its full image circle, I tested it coupled to a Canon EOS 5D Mark III full-frame DSLR, with which it offers a 46° diagonal angle of view.

Just like the two previous generations of the lens, the EF 50mm f/1.8 STM employs a six-elements-in-five-groups arrangement. The main difference in its construction is that it now features seven rounded diaphragm blades, as

opposed to the five straight blades used by its predecessor. This means it should give more attractively-blurred backgrounds at intermediate aperture settings (f/2.8 - f/5.6) than the 50mm f/1.8 II, which gives pentagonal out-of-focus highlights that many photographers find rather ugly. It also has the ability to focus closer, to 35cm (1.15ft).

The standout feature is the designation of STM on the front of the lens that denotes it uses Canon's Stepper Motor technology, which we've seen applied to a number of the manufacturers' lenses since 2012. Unlike the more familiar Ultrasonic Motor (USM), a Stepper Motor is better at producing the precise incremental movements which are required by contrast-detection autofocus in live view. This is ideal for creating professionallooking focus transitions when recording video and can also help to eliminate any obtrusive operational noises that can potentially ruin a soundtrack.



Taken at f/2.8, this shot combines shallow depth of field with an attractively-blurred background

Compared to previous incarnations, this lens is significantly quieter at focusing. Paired with a Canon EOS 70D that benefits from Movie Servo AF, the lens focused smoothly from near to far subjects and vice versa. However, it's not wholly silent in operation and some low-pitch whirring was traced in indoor movie footage when there wasn't enough ambient noise to cancel it out. As is the case for all STM lenses, manual focusing is the fly-by-wire type whereby the AF motor is activated by turning the focus ring.

While using the lens to focus closely, it became obvious that the optical unit extends forward by approximately 15mm, operating across its full focus range with just over half a turn of the focus ring. In a similar fashion to its predecessors, it doesn't suffer from a rotating front lens element, making it easier to use with polarising or neutral density gradient filters.

On the topic of filters, the EF 50mm f/1.8 STM has a filter diameter of 49mm, rather than the 52mm used on previous versions. So

if you own either of the older EF 50mm f/1.8 or EF 50mm f/1.8 II lenses, and already have a number of 52mm filters, upgrading to this lens could incur additional expense with replacing them. A more economical solution would be to acquire a 49mm to 52mm step-up ring.

Build and handling

In keeping with its predecessors, the EF 50mm f/1.8 STM is a small and lightweight lens, weighing 30g more than the EF 50mm f/1.8 II. Whereas the EF 50mm f/1.8 II has a highly plasticky feel in the hand – something that earned it the nickname 'plastic fantastic' – the build quality of the newer lens is far superior. Although still predominantly made of plastic, the replacement of a plastic lens mount at the rear for a metal one has enhanced its durability, while the plastic that's used in the construction of the barrel has a much more pleasing matt finish. When you pick up the lens and couple it to a DSLR, you immediately get the sense that it has been made to withstand

'Canon has looked to improve upon the old design and modernise it by incorporating a Stepper Motor for smoother and quieter autofocus'

more serious use, and the finer attention to detail, such as the embossed Canon logo on the top of the lens, is an improvement on what was printed on the barrel before.

On close inspection you'll notice there is no focus-distance indicator as on the EF 50mm f/1.8, and the manual-focus ring sits fractionally further back compared to the EF 50mm f/1.8 II. There's a single switch on the barrel to change between autofocus and manual focus, and with your left hand supporting the lens you need to stretch your thumb around the barrel to reach it. The switch itself is almost flush to the body and a better protrusion would inevitably improve operation in winter months when many users might resort to wearing gloves.

The lens is supplied with the newer centrepinch style of lens cap, but if you'd like the ES-68 lens hood to minimise flare by deflecting stray light from entering the lens while offering some additional protection from



The lens is great for capturing incidental shots and is small enough to stow away in any camera bag



The centre of images are softer at f/1.8 than they are at f/2.8. Centre sharpness improves significantly as the lens is stopped down to f/4

'Although still predominantly made of plastic, the replacement of a plastic lens mount at the rear for a metal one has enhanced its durability'







Opening the lens to f/1.8 exhibits strong vignetting in the corners, but it disappears when you reach f/4

accidental impacts, you're required to spend an extra £20. This brings the total cost to just shy of £150 - £10 more than the Nikon Nikkor AF-S 50mm f/1.8 G, which includes a hood for the price.

Image quality

With an EF 50mm f/1.8 II residing in our stock cupboard, we ran a few comparison tests and found the results to be virtually identical. Just like the EF 50mm f/1.8 II. the trade-off in using the EF 50mm f/1.8 STM at its maximum aperture is the critical sharpness it resolves in its images, both at the centre and edges of the frame. When fully opened to f/1.8, images appear perceptibly softer than those taken with the lens stopped down to f/2.8. Users shouldn't disregard opening the lens fully and using it at f/1.8 to create a super-shallow depth of field. It's just worth knowing that centre sharpness and edge sharpness improve significantly by stopping the lens down a stop or two. To get the very sharpest pictures, the ultimate sweet spot is found between f/8 and f/11.

As one can expect from a fast prime, vignetting makes an appearance when the lens is used at its widest aperture settings. The vignetting features a gentle fall-off that's rather complementary to portraiture and subjects where you'd like to draw the viewer's eye towards the centre of the image. Closing the aperture from f/1.8 to f/2.8 sees corner shading gradually disperse, and by the time you reach f/4 it's unnoticeable.

Studying our images for chromatic aberrations revealed some purple fringing along high-contrast edges, but it's very indistinct and you'll only know it's there if you go in search of it. Our distortion chart did flag evidence of some barrel distortion towards the corners, but you'll be hard pushed to notice it in your images unless you apply a lenscorrection profile and then compare it back and forth with the original.

ur verdict

THE EF 50mm f/1.8 II has long been due a replacement and the arrival of the EF 50mm f/1.8 STM has been met with great interest from the Canon faithful. The addition of the STM motor delivers a much guieter performance, and although it's not entirely silent in operation, unless you're recording video where there's no ambient sound it's not an issue that should be a concern.

Despite still being predominantly plastic, its build quality and overall finish is in a different league to the previous two versions. We particularly like the smooth manual ring that offers precise control for fine focusing adjustments and that Canon has listened to its users and reintroduced a metal mount.

So should you spend a bit more on the new EF 50mm f/1.8 STM? There's an argument

that since there's no difference in terms of sharpness, the EF 50mm f/1.8 II still makes a great buy. But when you consider the autofocus and buildquality gains from the new lens it's a small price to pay for a significantly better-made optic that will last longer.



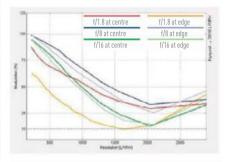
Data file

Price £129 Filter diameter Lens elements 6 **Groups** 5 Diaphragm blades 7 Aperture f/1.8 Minimum focus 35cm Length 39.3mm Diameter 69.2mm Weight 160g **Lens mount** Canon EF

Canon 50mm f/1.8 STM

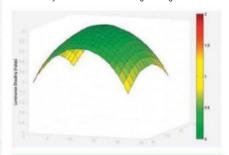
Resolution

Studying our lab results and sample images meticulously revealed signs of softness in the centre at f/1.8. However, stop down to f/2.8 and you'll notice that the centre immediately starts to sharpen up. The edges of images are perceptibly soft from f/1.8-f/2.8, but by the time you stop the lens down to f/4 and f/5.6 corner sharpness improves. Users who want to find the sweet spot and achieve ultimate sharpness should use the lens between f/8 and f/11. Close the aperture to f/16 or f/22 and diffraction slightly softens the image.



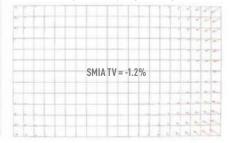
Shading

Shooting wide-open at the maximum aperture (f/1.8) results in strong vignetting at the corners and it's a similar story at f/2 where you can't fail to notice dark corners at the edges of the frame. Stopping down to f/2.8 sees vignetting reduce significantly, and although still present it's not as obvious in real-world images. Setting the lens to f/4 and beyond sees traces of vignetting vanish.



Curvilinear distortion

As to be expected from a fixed-focal-length standard lens, distortion is well handled. Our distortion chart did show a little barrelling towards the corners, but it's by no means anything to be concerned about and you'll struggle to observe it in real-world images unless you go looking for it.





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EXPERT ADVICETIPSTRICKSHACKSKNOW-HOW

ISO speeds

A lot of modern DSLRs push the boundaries of ISO settings, with speeds that would boggle the minds of film users, such as ISO 25,600. However, is this at the expense of slower speeds like 200 and 100?

Back in the day when the fastest films speeds were ISO 1,000 for colour and perhaps ISO 1,600 for black & white, we used to have much slower speeds, like ISO 64, ISO 50 and even ISO 25. I even recall using a red filter on a camera with ISO 50 in it, and shooting at ISO 6!

Are we missing something by going with even higher and higher speeds, when we might get a better picture with lower speeds?

Andrew S Redding

The first question we need to consider is how having lower ISOs might give better image quality.

Even relatively inexpensive APS-C-sized cameras now routinely use 24-million-pixel sensors that are essentially noise-free at ISO 100 or ISO 200. They also have excellent colour accuracy and record sufficient dynamic range for 3 or 4 stops of additional shadow detail to be recovered in post-processing. So exactly what more would we be looking for from an ISO 25 setting?

The relatively high base ISO of current digital cameras compared to old films mainly reflects the fact that digital sensors are very efficient at converting light to an electronic signal that's used to generate the image. This means that they don't need so much light, in much the same way as the older slow films were superseded by faster emulsions. This isn't something that's really being traded off against high ISO performance, either – instead, sensor makers are gradually improving image

quality at both low and high sensitivities at the same time.

Shooting at low ISOs comes with real inconveniences too, often requiring the use of slow shutter speeds that demand a tripod, or larger apertures than are ideal for the shot. This is why the trend has always been towards higher ISO sensitivities.

Theoretically, though, having lower ISO sensitivities could provide images with even higher dynamic range and lower noise. This would be of most benefit to cameras that use small sensors (mainly compacts and smartphones), allowing them to come closer to matching SLRs for image quality. But using a larger sensor achieves this more easily. so several compact cameras now use 1in-type sensors, as does the Panasonic Lumix CM1 smartphone/camera hybrid. **Andy Westlake**

Developing old film

I have an old Kodak
Verichrome Pan 620 film,
which I have exposed in
a Box Brownie. Is Ilford ID-11
suitable for developing this film, as
I would like to do it myself? If it's
not, could you recommend
another developer?

Roger Chandler

Despite its age, a datasheet for Verichrome Pan is still available on Kodak's website at www.kodak.com/global/en/professional/support/techPubs/f7/f7.pdf. It recommends times for various different developers, including Kodak D-76, which is essentially the same thing as Ilford ID-11, so in principle you should be OK. In summary, recommended times are 8 mins at 18°C or 7 mins at 20°C.

With such an old film, though, it's unrealistic to expect that you'll get perfect results. Chances are you'll get relatively thin, low-contrast negatives,



Dense filters such as infrared work best with the camera in live view

Canon metering

When using my Canon EOS 700D, I'm used to pressing the release button halfway to see a preview of the shutter speed and aperture selected by the metering system.

Recently, I've been using some dense filters (infrared and ND) and the exposure settings displayed with a half-button press would result in wildly underexposed shots. If I use live view, I get realistic exposure settings. Does this imply that there are two different metering systems in operation and, if so, do they both operate in the same selected exposure mode? I checked with another Canon camera and found the same behaviour.

Robert Briggs

Your conclusion is correct here, Robert. Like all DSLRs, your Canon EOS 700D uses different metering systems depending on whether you're shooting with the optical viewfinder or live view, recardless of exposure mode.

When you use the viewfinder, the camera employs a metering sensor that's located within the viewfinder light path. Normally this works just fine, but when you place a strong filter in front of the lens, the meter can get confused by stray light entering through the eyepiece at the back of the camera, resulting in underexposure. The remedy for this is to cover the viewfinder when metering.

Switch to live view and the mirror flips up, blocking off the light path to the viewfinder. This means that the camera is unable to use the same metering system, so it switches to working from the image sensor itself. Not only is this inherently more accurate, but it's also a completely light-sealed pathway, so doesn't have any problems with strong filters. Because the camera also adjusts automatically to deal with the low light levels getting through the filter, live view is usually the best way to work with neutral density and IR filters.

Andy Westlake

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Technical Support

although there's no harm in giving it a try. **Andy Westlake**

Not fit for film

I have a Fujifilm
FinePix S5 Pro with a
Sigma 28–105mm D
Asph lens that works well on
my Nikon F3HP film camera.
Because of this, I bought a
used Sigma 18–50mm f/2.8
EX DC lens, but in the viewfinder
of the F3HP it gives a round
image. Why won't this lens
work on the F3HP?

JA Barford

Your Sigma 18-50mm f/2.8 is a 'DC' lens that's designed to work with APS-C-sized digital sensors, which are smaller than 35mm film. Taking the 1.5x crop factor into account, it will effectively behave like a 27-75mm zoom



on your Fujifilm FinePix S5 Pro, but the image circle doesn't cover 35mm film, which means that the lens vignettes strongly on your F3HP. It would be extremely difficult to design an 18-50mm f/2.8 zoom that did cover full frame, and the resultant lens would be immense. So this is a design decision to make a useful f/2.8 normal zoom for digital SLRs.

The Sigma is a very decent performer, and gives a very

useful zoom range on APS-C cameras, so if I were you I'd keep it affixed to your

S5 Pro and use the 28-105mm on your F3HP. If, in future, you want to make sure that you only buy lenses that will work on both cameras, you'll need to buy full-frame lenses. Sigma labels these 'DG'

rather than 'DC'. For example, if you were after a lens that would work as a standard zoom on your S5 Pro and as a wideangle zoom on your F3HP, the Sigma 17-35mm f/2.8-4 EX DG HSM might be worth looking out for second-hand.

However, the zoom range is shorter than your 18-50mm, the maximum aperture is smaller at the long end and it's a rather larger, heavier lens with a 77mm filter thread.

Andy Westlake



BLAST FROM THE PAST

Panasonic Lumix DMC-FZ1

Ian Burley profiles this pioneering bridge camera

LAUNCHED October 2002

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PANASONIC had only launched its Lumix consumer stills camera brand a couple of years earlier, but it was the DMC-FZ1 that made everyone take notice. The FZ1 would prove to be the first in a long line of impressive Lumix bridge cameras.

What's good The FZ1 was, for its time, compact and distinctive, combining retro design cues with modern looks. Its 12x 35-420mm Leica-branded DC Vario Elmarit zoom lens boasted a constant aperture of f/2.8 throughout the zoom range, plus optical image stabilisation and excellent lens performance. With its lithium-ion rechargeable battery, power stamina wasn't the major issue as it was with rival models' use of AA batteries. The FZ1 is a landmark camera and deserves to be a collector's piece as it is quite rare.

What's bad The 2MP sensor means print size is limited. ISO speed sensitivity is also limited to a maximum of 400. It has a low-resolution electronic viewfinder and a tiny low-resolution 1.5in rear LCD screen. There's no manual exposure mode and video is limited to QVGA and ten frames per second.



HOW IT WORKS



APO lens





Apochromatic lenses use a group of three lens elements to reduce colour fringing (as above)

YOU may have seen my name on your lens, but usually I am an anonymous design feature. I am an APO or apochromatic lens.

A fundamental problem with camera optics is that the light that forms the image on the film or sensor comprises a range of wavelengths. Uncorrected, using a simple lens design, these different wavelengths focus at slightly different distances relative to the film or sensor plane. This results in soft images and chromatic aberrations where details in the image break up into rainbow colours. This is called colour fringing. Lens designers have fought to keep this property of light under control for many years and I am one of the more sophisticated solutions.

The simpler solution is to combine two lens elements into a group that accurately focuses two primary wavelengths, for example red and blue. This is an achromatic design. It's inexpensive, simple and brings tangible benefit, especially for

black & white photography. But the job is not entirely done, as a third primary colour wavelength, green, for example, will remain uncorrected. This is where I come in as an apochromatic lens, typically using a group of three lens elements, each having carefully matched low optical dispersion properties to accurately focus red, green and blue light.

Achromatic lenses have been around for over 100 years, but apochromatic lenses have only been widely used in more recent decades. 'APO' marked on a lens, in theory, identifies it as an apochromatic design, but manufacturers have also used the term as a marketing tool to identify a lens as a high-performer – even if reviews sometimes contradict this claim, while other lenses not claimed to be 'APO' can garner rave reviews.

Apochromatic designs are usually found in high-performance telephoto lenses and, unsurprisingly, in telescopes.

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Technical Support

In the bag



3 Legged Thing Brian

By day Matt Emmett is a designer at a toy company, but at night he photographs abandoned and derelict structures

across the world. Visit www. forgottenheritage.co.uk

I love its lightness, and ease and

speed of use as I can drop it to

full height and lock it in seconds. It also

folds to a very compact size. I've used it

with a Pentax K-3 and even a Pentax

645Z medium-format camera.

IR-converted Canon EOS 7D

The Canon EOS 7D was the DSLR I was using prior to the Pentax K-3. After upgrading I decided to use it more creatively instead of selling. Protech Photographic in East Sussex has just converted it to a 720nm internal filter.



Pentax K-3

This is one of the best APS-C DSLRs around and ideal for my shoots. Tough and durable, with weather sealing, it gives fantastic results and noiseless gradations from the midtones into the shadows. The K-3 II is out now.

PENTAX PENTAX PENTAX PENTAX PENTAX PENTAX

HD Pentax-DA 20-40mm f/2.8-4 ED Limited DC WR

This is a fantastic all-round lens. Having such great optics and variable focal lengths all packed into one lens is as good as a carrying a few different primes with you, but thankfully it leaves a lot more room in your bag. It's sharp throughout its entire range and there is an almost total lack of chromatic aberration present. I'd say that it's my most used lens by far.

Scurion 1500 headlamp

I often shoot in gloomy environments – sometimes in pitch-black – where good-quality lighting is essential. Prior to getting into photography I was a caver and used the Scurion 1300 lamp on my helmet. I then started using it for my photographic subjects as its brightness and wide beam settings are ideal. I use the Scurion 1500 with the camera on the bulb setting fixed to a tripod and walk around the scene.

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Camera Jungle67
Cameraworld72-73
Camtech63
Chiswick Camera Centre74
Clifton Cameras9
Dale Photographic Ltd85
Digital Depot (C&B 2008 Ltd)21

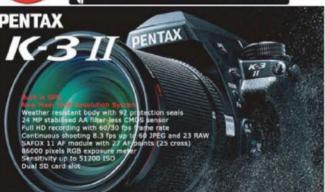
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Grays of Westminster 34-35, 80
Insley Advertising
LCE Group 68-69
Mathers
Mifsud Photographic76-77
Park Cameras Ltd70-71, Cover: ii
Peak Imaging (ProPix)80

Premier Ink & Photographic (Q Enterprises)78	8-79
Profoto Ltd	10
Richard Caplan	81
Sigma Imaging	18
SRS Ltd	62
T4 Cameras	81
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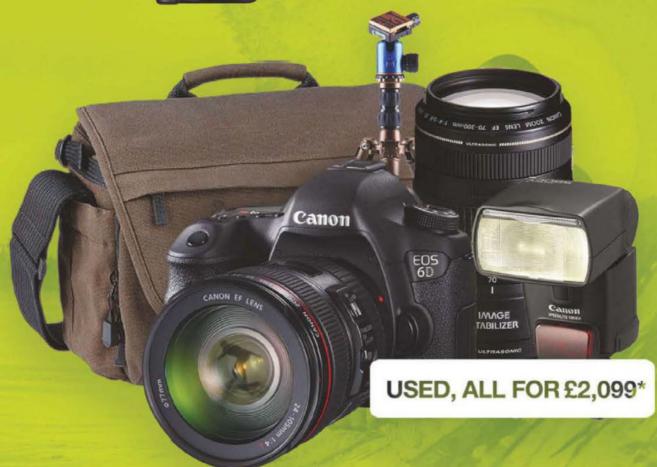








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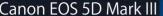
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Used Canon 500mm f4 L IS USM 35-70 F3.5/4.5

£25

£25

50 F1.7	£79
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70-210 F4 75-300 F4.5/5.6	£99
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100-300 F4.5/5.6 APO	169
500 F8 mirror	£349
VC700 grip VC9 grip	£39
RC1000S/L cord	£15
AW90	£49
MD90 + BP90-M SONY LENSES USED	£79
16-35 F2.8 ZASSM box:	£99¢
16-105 F3 5/5 6 DT M- 4	1310
18-55 F3.5/5.6 SAM 18-70 F3.5/5.6 DT 18-200 F3.5/6.3 DT 24-70 F2.8 ZE SSM£	£39
18-70 F3.5/5.6 DT	.±49
24-70 F2.8 ZE SSM£1	1099
50 F1.8 DT	£79
50 F1.8 DT	£289
28-135 F3.8/5.6 28-300 F3.5/6.3 mac£	£79
28-300 F3.5/6.3 mac£	149
50 F1.4	149
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170-500 F5/6.3	:270
1.4x EX DG conv	149
TAM 18-250	
TAM 60 F2.8 mac	179
TAM 60 F2.8 mac £	239
TAM 70-300 F4/5.6 Di	£89
TAM 150-600 VC	799
Teleplus 1.4x conv	.£69
TAM 70-300 F4/5.6 DI TAM 150-600 VC	.±/:
Min 3600HSD Min 5400HS	£39
Min 5400HS	.£69
Min 1300 Bingflach	£99.
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D4 body box£2	ED 2999
D3s body£2	ED 2999
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Used Nikon 200mm f2 AFS VRI

24-120 F4 AFS VR M £599	18 F4 AI£299	,
24-120 F3.5/5.6 VR £299	24 F2 AIS£339	
28-80 F3.5/5.6 AF G£69	28 F3.5 Al£99	
35-70 F3.3/4.5 AF£49	28-85 F3.5/4.5 AIS £199	
35-80 F4/5.6 AFD£49	35 F2.8 Al£99	
40 F2.8 AFS DX M- box.£149	35-105 F3.5/4.5 AIS£99	
50 F1.4 AFS M- box£229	43-86 F3.5 Al£49	
50 F1.4 AFD£179	45 F2.8 E silv M£269	
50 F1.8 AFD box£79		
50 F1.0 AFD DOX	50 F1.4 AIS£199	
60 F2.8 AFD£199	50 F1.8 AIS£89	
70-200 F2.8 VRII£799	50 F1.8 AIS pancake £139	
70-200 F2.8 AFS VRI£749	50 F1.8 E£59	
70-300 F4.5/5.6	55 F3.5 Al£89	
AFS M- box£329	85 F2 AI£149	
80-200 F2.8 AFD N £599	135 F2 Al scruffy£299	
80-400 F4.5/5.6 AFS £1549	180 F2.8 AIS ED£399	
80-400 F4.5/5.6 VR £599	180 F2.8 AIS ED	
105 F2.8 VR M£479	scruffy£199	
200 F2 AFS VRI£2399	200 F4 AIS macro £279	
300 F2.8 AFS VRII	200 F4 AIS£149	
Mint box£3499	200 F4 AI£99	
300 F2.8 AFS VRI£2799	500 F8£299	
300 F4 AFS£749	ZEISS 50 F1.4 ZFII	
TC17EII box£229	M- box£399	
TC20E box£149	TC14A£129 TC200£49	
Kenko MC7£69	SC-17 TTL lead£25	
SIGMA NAF USED	SC-29 TTL lead£39	
12-24 F4.5/5.6 MKII	DW-4 6x mag find	
EX DG HSM£489	fit F3£99	
12-24 F4.5/5.6 EX	PK-13 ext tube£29	
DG HSM£399	PK-12 ext tube£29	
15 F2.8 EX£299	OLYMPUS DIGITAL USED	
15-30 F3.5/4.5 EX DG£199	E400 body£99	
18-200 F3.5/6.3	11-22 F2.8/3.5 M£469	
DC box£139	14-42 F3.5/5.6£49	
30 F1.4 EX DC£139	14-45 F3.5/5.6£89	
50 F1.4 DG Mint£199/239	14-50 F3.8/5.6£199	
50 F2.8 EX DG£139	14-54 F2.8/3.5£179	
50-500 F4/6. DG OS £649	35 F3.5£99	
70-300 F4/5.6	40-150 F4/5.6£49	
macro DG£99	70-300 F4/5.6 box £219	
80-400 F4/5.6	25mm ext tube£79	
APO DG£399	FL-36 flash£99	i
120-400 F4/5.6	FL-50 flash£149	
DC OS (400	OLYMPUS PEN USED	i
DG OS£499 150-500 F5/6.3 DG OS£499	OMD EM1 body M boy 1740	
130-500 F5/6.3 DG US£499	OMD-EM1 body M- box£749	
170-500 F5/6.3 DG£349	OMD E-M5 body box £399	
300 F2.8 EX DG£1299	OMD E-M10 body	
1.4x EX DG M£139	M- box£319	
1.4x EX conv£99	Pen E-PM1	•
2x EX DG conv£159	+ 14-42 M£149 Pen E-PM1 body£99	
TAMRON NAF USED	Pen E-PM1 body£99	
17-35 F2.8/4£169	12-40 F2.8 Pro box £599	
17-50 F2.8 XR Di£199	17 F2.8£129	
24-135 F3.5/5.6 box£119	45 F1.8£149	
70-300 F4/5.6 Di VC USD	75-300 F4.8/6.7 II £299	
£239	Pen VF2£129	
70-300 F4/5.6 Di M- box £99	HLD-7 grip M£129	
90 F2.8 Di box£249/299	OLYMPUS MF OM USED	
90 F2.8£199	OM-1N body chr £129	
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TOK 11-16 F2.8	OM-2SP body£99/239	
ATX Pro£349	OM-2n body chrome £169	
TOK 12-28 F4 ATX	OM-2n body black £149	
DX box£269	OM-2 chr body £129	
TOK 16-50 F2.8	OM-10 body chrome£49	
ATX Pro£349	OM-4 Ti body blk £249	
TOK 80-400	OM-40P body£49	
F4.5/5.6 ATX£249	24 F2.8£169	
ZEISS 21 F2.8	28 F2.8£59	
ZFII M- box£999	28 F3.5£34	
FLASH / ACCESSORIES USED	28-48 F4£99 35-70 F3.5/4.5£79	
SB-24£49		
SB-25£49	35-70 F4£79	
SB-28£69	35-105 F3.5/4.5£79	
SB-80DX£79	50 F1.4£99	
SB-400 M£89	50 F1.8£29	
SB-900£269	50 F3.5 macro£89	ļ
SB-910 M- box£289	135 F2.8£99	
SD-8 batt pack£49	180 F2.8£299	
DR-6 angle finder£149	300 F4.5 box£199	1
DR-3 angle finder£69	T32 flash£29	
MB-16 M- box£89	Auto ext tube 14£29	
MB-23 (fits F4)£79	Man ext tube 7/25 ea£15	
MC-30 remote£39	PANASONIC DIGITAL USED	
MF-23 (date back F4) £79	G6 body£299	
NIKON MF USED	G3 body£129	
F2 + DP-1 blk£199	GX1 body sil/blk box.£149	
F3HP body£199	GF2 body£79	
F3 body£149	GF1 body silver£79	
FE-2 body blk£249	14 F2.5£169	
FE-2 body chr£179	14-42 F3.5/5.6£79	
FM2n body chr£179	14-45 F3.5/5.6£149	,
FM2n body blk£199/299	14-140 F4/5.8£279	
FM body blk£79	25 F1.4 M- box£349	
EM body£29	45 F2.8 mac M£449	
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50 F1.4 AIS£199
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85 F2 Al£149 135 F2 Al scruffy£299
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180 F2.8 AIS ED
scruffy£199 200 F4 AIS macro£279
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Pen vrz £129
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OM-1 body chrome £129
OM-2SP body£99/239
OM-2n body chrome £169 OM-2n body black £149
OM-2n body black £149 OM-2 chr body£129
OM-10 body chrome£49 OM-4 Ti body blk£249
OM-40P body£49
24 F2.8£169
28 F2.8£59 28 F3.5£34
28-48 F4£99
35-70 F3.5/4.5£79
35-70 F4£79 35-105 F3.5/4.5£79
50 F1.4£99
50 F1.8£29
50 F3.5 macro£89 135 F2.8£99
180 F2.8£299
300 F4.5 box£199
T32 flash£29 Auto ext tube 14£29
Man ext tube 7/25 ea£15
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G6 body£299 G3 body£129
GX1 body sil/blk box.£149
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9	35 F2.8 Limited£299
9	40 F2.8 Limited M £249
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9	K1000 body chr£79
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9	28 F2.8£59
	28-80 F3.5/4.5£49
9	35-70 F2.8£149
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PGi72 Pixma Pro 10 Originals:		Compatibles: Set of 6 Colours 13ml each	£19.99 £3.99
Set of 10 Colours 14ml each	£94.99 £9.99	T0541-T0549 Frog Inks	E
Pixma Pro 100	Originals: Set of 6 Colours 13ml each Compatibles:	£105.99 £14.99	
Set of 8 Colours 13ml each	£74.99 £9.99	Set of 6 Colours 13ml each	£27.99 £3.99
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Colours 14ml each Compatibles: Set of 10 Colours 14ml each	£9.99 £27.99 £3.99	Colours 13ml each Compatibles: Set of 8	£11.99 £27.99 £3.99
PGi9 Pixma Pro 9500		T0711-T0714 Cheetah Inks	:-0
Originals: Set of 10 Colours 14ml each Compatibles:	£84.99 £8.99		£32.99 £8.99 £8.99

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PGi9 Pixma Pro 9500 Originals: Set of 10 Colours 14ml each Compatibles: Set of 10 Colours 14ml each More Canon Inks.	£84.99 £8.99 £44.99 £4.99	Colours 5.5ml each	£32.99 £8.99 £8.99 £14.99 £4.99
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PGi550/CLi551XL Set of 5 PGi550XL Black 22ml CLi551XL Colours 11ml PG540 Black 8ml PG540XL Black 21ml CL541 Colour 8ml		T0801-T0806 Hummingbird Originals: Set of 6 Colours 7.4ml each	Inks £49.99 £8.99

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CLi551XL Colours 11ml	£10.99	Hummingbird In	KS MA
PG540 Black 8ml	£10.99	Originals:	
PG540XL Black 21ml	£15.99	Set of 6	£49.99
CL541 Colour 8ml	£13.99	Colours 7.4ml each	£8.99
CL541XL Colour 15ml	£15.99	Compatibles:	
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Compatibles:		T0074 T0070	200
PGi5 Black 27ml	£4.99	T0871-T0879	
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PGi5/CLi8 Set of 5	£19.99	Originals:	ELLE TO
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CLi521 Colours 9ml	£3.99	Colours 11.4ml each	£9.99
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PGi525/CLi526 Set of 5	£19.99	Husky Inks	100
PGI550XL Black 25ml	£4.99	Originals:	(m) (m)
CLi551XL Colours 12ml	£3.99	Set of 8	£69.99
PGi550/CLi551XL Set of 5		Colours 11.4ml each	£8.99
BCi6 Colours 15ml	£2.99	Compatibles:	
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CL51 Colour 24ml	£14.99	T1571-T1579	-
PG510 Black 11ml	£13.99	Turtle Inks	A 100
CL511 Colour 11ml	£15.99	Originals:	- m
PG512 Black 18ml	£13.99	Set of 8	£149.99
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55mm	£5.99	52mm	£10.99	52mm	£11.99
58mm	£6.99	55mm	£11.99	58mm	£14.99
62mm	£7.99	58mm	£12.99	62mm	£16.99
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72mm	£9.99	67mm	£15.99	72mm	£21.99
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82mm	£14.99	77mm	£19.99	82mm	£29.99
86mm	£19.99	82mm	£22.99		n e1:
				HOYA Pro-1	
KOOD Slim		Marumi D		Frame Multi	
Circular Po			ılti-coated	Clear Protec	
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52mm	£14.99	67mm	£19.99	72mm	£39.99
55mm	£15.99	72mm	£21.99	77mm SPECIAL	£29.99
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67mm	£22.99	Marumi D		HOYA Pro-1	
72mm	£26.99		llti-coated	Frame Multi	
77mm	£29.99	Circular P		Circular Pol	
82mm	£34.99	52mm	£31.99	52mm	£52.99
86mm	£39.99	58mm	£35.99	58mm	£60.99
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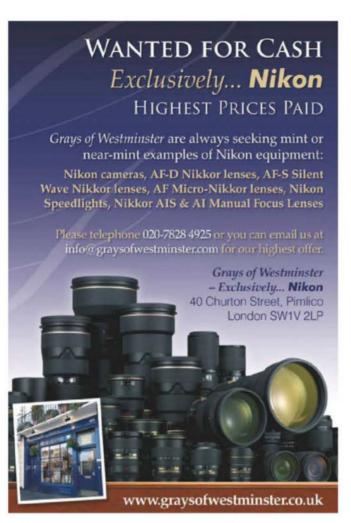


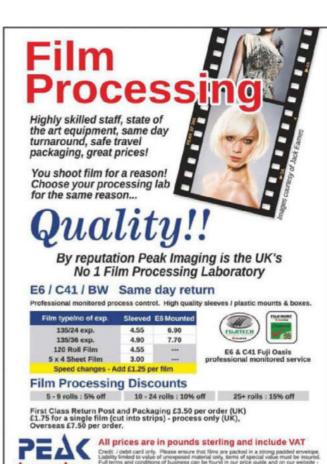
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18-200mm F3.5-6.3 Di III VCE++ £349	50mm F2.5 EF Macro E+ £159	45mm F2.8 Distagon E++ £489 - £499	NX1000 F 20-3011111	70 M25 Flash F+ \$179	140-280mm F5 6 C Black F+ £499 - £549
18-55mm F3.5-5.6 OSSE++ £59	55-200mm F4.5-5.6 USM II	120mm F4 Apo MacroE++ £599 - £899	NX1100 + 20-50mmMint- £145	Power Pack P40 Set	150mm F4 C Black
20mm f2.8 EMint- £139	70-200mm F2 8 LIS LISM For CEAR	140mm F2.8 SonnarE+ / Unused £389 - £689	16mm F2.4E++ £149	Power Pack P50E++ £99	150mm F4 C ChromeE+ £129
24mm F1.8 ZA EE++ £429	SUMM 1.8 E MAT + £1119	210IIIM F4 S00002 E+ / Mint- £389 - £499	20mm F2.8 i-function	G15 Flash BracketE++ £19	15Umm F4 CFExc / E+ £249 - £349
50mmm F1.8 OSS Mint- £129 0X10 Smart Phone Lens E++ £79	70-200mm F4 L IS USME++ £619 - £649	1.4x Mutar Converter	SOUTHING TO REPORT A SECTION OF THE	Studio Lighting	250mm F5 6 C Black E + + / Mint- £349 - £399
4.10 Omait i nono LG115E++ £/9	70-210mm F3.5-4.5 USME++ £99	220 Vacuum Film Insert	GN15 Flash F++ / Mint- F29	Arrilite 600W Head + Stand F++ \$1.40	250mm F5.6 C Silver E+ £149
Bronica ETRS/Si	/U-Z U F4 EFE++ 12/9	Cable Switch LA50E++ £25 - £29	SEF220A FlashE++ £69	Aldo laniro 800W Varibeam Heads x3 As Seen £199	250mm F5.6 CFE+ £299
ETRSi Complete E+ / E++ £199 - £299		GR71 Hond Mint- £99		Bowens 1x Esprit 1000 HeadE++ £279	250mm F5.6 CF Super AchromatE+ £1,999
ETRS CompleteE++ £289		GR7/ Hood (210mm) F : 220	Sony A7R Body OnlyMint-£1,049		350mm F5.6 C BlackE+ £349
ETD Dody Only	80-200mm F4.5-5.6 EF IIIE++ £49	UD/4 NUUU (210111111) E+ 239	A6000 Body Only	Espirit 125 Head + StandE++ £99	350mm F5.6 CFE++ £699 500mm F8 C BlackE+ £450 - £499
20mm F2 F DF Fishers F CF00	85mm F1.2 L USM F++ £899			Esprit 1000 Head X2E++ £549 Esprit 125 headE++ £99	500mm F8 C BlackE+ £450 - £499 1.4x E ConverterE++ £399
40mm E4 E Ao Coon / E - C70 C110	85mm F1.2 L USM MkII	MFB-1 Film Back F++ £89	NEX3 + 16mm F2.8	Esprit Digital 1000DX Two Head KitE++ £849	
45-90mm F4-5 6 PF F_+ \$399 - \$449	83mm F1.4 IF IVIC ASPRECICAL SamyangE++ £179	MFB-1B 220 Film insertE++ £89	NEX3 + 18-55mm + FlashE++ £149	Expression 66 Flash Panel + Stand E+ £249	Extension Tube 16 E+ £30
50mm F2.8 E E+ / E++ £79 - £89	85mm F1.8 USM Mint- £219 90mm F2.8 AF Macro TamronE++ £179	MFB-2 Polaroid MagE+ / Mint- £39 - £99 MP1 Battery GripE++ £189			Extension Tube 16EE++ £79
70-140mm F4.5 PEE++ £599			Digital SLR Cameras Canon EOS 1D Mkll Body OnlyAs Seen £199	Monolite 200E Two Head KitE++ £99	
				Prolite 60 Head + Stand	Extension Tube 55
200mm F5 6 F F + + £120	100-400mm F4.5-5.6 L IS USM, E+ / E++ £599 - £/49	Contax G Series			Quick Coupling Plate SE++ £25
250mm F5.6 F	100mm F2 MM ContaxE++ £749	G2 Millermum NLE+ / Mill- £1,499 - £1,699	EOS 1DS Mkll Body OnlyAs Seen / Exc £299 - £499	3000 Power Pack ClassicE++ £399	
		G2 Titanium + 45mm F2E++ £599 G2 Black + 45mm F2E+ £599	EOS 1DS MkIII Body Only E+ / E++ £1,099 - £1,299	Style 300 Two Head KitE++ £249	Hasselblad Xpan
	100mm F2.8 USM MacroE++ / Mint- £299 - £329				Xpan II + 45mm F4E+ £1,389
Prism Finder E	200-500mm F5-6.3 Di LD AF TamronE++ £489 300mm F2.8 ATX SD TokinaE+ / E++ £649 - £849	G1 Body + GD1 Back E+ £169		Style 600S Two Head Kit + 1x 300S HeadE++ £449 Ranger Quadra SetMint- £799	
Hotary Finder E	300mm F2.8 L USME++ £+, £549 - £849		EUS 550D Body OnlyE++ £229 EOS 5D + BG-E4 GripE+ £349	Ranger Quadra SetMint- £/99 Ranger RX Speed AS with 2x S Heads and Case	90mm F4 E+ / E++ £199 - £349 90mm F4 Xpan E+ £239
120 E MagE+ £39	300mm F4 L IS USME++ £699 - £729	16mm F8 G + Finder	EOS 5D Body Only	E+ £1.449	45/90mm Centre FilterE++ £109
220 E MagE+ £15	400mm F2.8 L USME+ £1,899	21mm F2.8 G + FinderE++ / Mint- £499 - £549 21mm F2.8 G + Finder - BlackE++ £649	EOS 5D Mkll Body Only As Seen / E+ £599 - £839	Portaflash 336VM 3x Head KitE++ £199	
Polaroid Mag E E+ / E++ £25 - £59		28mm F2.8 GE++ £249 - £289	EOS 5D MkII IR Body Only (720NM)E++ £1,099		
Previos SOA/Ai	500mm F4 L IS USM	28mm F2.8 G - BlackE++ £299	EOS 600D Body OnlyAs Seen £189		
Bronica SQA/Ai SQA Body OnlyE++ £169	500mm F8 Reflex Bower E++ £79 600mm F4 L IS USM E++ £5,199 - £5,449	90mm F2.8 GE++ £199 - £229	EOS 60D Body OnlyE++ £399 EOS 6D Body OnlyMint- £949		M (240) Chrome Body OnlyE++ £3,899 M Monochrom Black Body Only
	600mm F4 L USME+ £3.289	Disal Losthar Holdell Mint C140		Solaflash 1000/1000S HeadsAs Seen £99	
40mm F4 SE+ £169	800mm F5 6 LIS USM Mint- £7 989	Ti 44 40 Ft		Solaflash 4000S Head x2 KitE+ £239	M Monochrom Chrome Body OnlyMint £4,489
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photographic

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M9 Steel Grey Body Only	E++ £2,399
M8 Black Body Only	E+ £899 - £1,149
M7 0.72x Black Body Only	E++ £1,199
M7 0.72x Chrome Body Only	E++ £1,199 - £1,499
M6 0.72x Black Body + Winder M.	E+ £749
M5 Black Body Only	E+ £549
M4 Chrome Body Only	E+ £649 - £699
M3 Chrome Body Only	E+ £499 - £549
M2 Chrome Body Only	Exc / E+ £389 - £449
Hexar RF + 50mm F2 + Flash	E+ £799
Hexar RF Limited Edition	Mint £2,499
MD2 Black Body Only	E+ £349
MDA Chrome Body Only	E+ £249
16/18/21mm F4 Tri Elmar + Finde	r
E++/N	Mint- £2,999 - £3,199
18mm F3.8 Asph M Black	
Of mm FO O Apply M Blook F / A	Not O1 E40 O1 C40

ZTITITI FZ.8 ASPIT W BIACK	.E++ / IVIIIIL- £1,549 - £1,649
21mm F2.8 Asph M Black	6bitE++ £1,599 - £1,699
24mm F2.8 Asph M Black	Exc / E++ £999 - £1,429
24mm F2.8 Asph M Black	. 6bit
	E++ / Mint £1,489 - £1,599
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	Exc £1,149
35mm F2 Asph M Chrome	e E+ / Mint- £1,299 - £1,450
	+ Hood Mint- £949
50mm F0.95 Asph M 6bit	- Black Mint- £5,999
	E++ £1,799
	ne 6bitE++ £1,889
	E++ £1,399
	E+ £499
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7ll Black + 80mm F4 L	Mint- £1,699
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65mm F4 L	E++ £449 - £489
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10-20mm F4-5.6 EX DC	E++ £229
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18-200mm F3.5-6.3 DC	
18-35mm F3.5-4.5 Asph	E++ £59
20-40mm F2.8	E++ £199
24-70mm F2.8 IF EX DG HSM	E++ £399
28-200mm F4-5.6	
28-70mm F2.8 EX	E++ £149
28mm F1.8 EX DG	E++ £259
50mm F2.8 AF Macro	E+ £79
50mm F2.8 EX DG Macro	Mint- £159
70-300mm F4-5.6 Apo Macro	E++ £79
70mm F2.8 EX DG Macro	Mint- £229
75-300mm F4-5.6 DL	E+ £29
105mm f2.8 EX DG Macro	
135-400mm F4.5-5.6 Apo	E+ £249
150-500mm F5-6.3 Apo DG HSM	
400mm F5.6 E+ / E+	
400mm F5.6 Apo	E++ £249
600mm F8 Reflex	E++ £179

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F6 Body + MB40 Grip	E++ £789
F6 Body Only	E+ £699
F5 Anniversary Body Only	E++ £699
F5 Body + DA-30 Action Finder	E+ £349
F5 Body Only As Seen / E++	£149 - £299
F4E Body Only	E+ £179

F4 Body Only	E+ £149
F90X + MF26 Back	As Seen £29
F90 Body Only	As Seen £29
10.5mm F2.8 G AF ED DX Fisheye	Mint- £369
11-16mm F2.8 ATX Pro DX Tokina	E+ £329
12-24mm F4 AF PRO MK1 Tokina	New £345
12-24mm F4 ATX PRO SD TokinaE+ / E	++ £259 - £269
12-24mm F4 G AFS DX ED E	++ £369 - £389
135mm F2 D AF DC	E++ £789
14mm F2.8 AE ED AS IF UMC Samyang	E++ £229
14mm F2.8 Asph (IF) AF SP Tamron	New £395
16-50mm F2.8 DX ATX Tokina	New £399
16-85mm F3.5-5.6 G ED VR AFS DX	
E / M	int £200 £220

16-85mm F3.5-5.6 G ED VR AFS DX
E++ / Mint- £299 - £329
17-50mm F2.8 XR Di II Tamron E+ £179
17-50mm F2.8 XR Di II VC LD TamronE++ £249
17-55mm F2.8 G AFS DX IFED E+ / Mint- £449 - £549
18-105mm F3.5-4.5 G AFS ED DX VRE++ £129
18-135mm F3.5-5.6 AFS DX E+ £119
18-200mm F3.5-5.6 G AFS DX VR E+ £179
18-200mm F3.5-5.6 G AFS DX VRIIE++ £319
18-300mm F3.5-5.6 AFS DX VRIIE++ £429
18-70mm F3.5-4.5 G AFS ED DX E+ £89
18mm F2.8 AFDE++ £649
18mm F3.5 ZF.2 ZeissE++ £749
20-35mm F2.8 AFD Exc / E+ £299 - £449
20-35mm F2.8 ATX Pro TokinaE++ £299
20-40mm F2.7-3.5 SP Asph Tamron E+ £179
20mm F2.8 AFD E+ / E++ £279 - £349
20mm F3.5 Color Skopar SLII Voigtlander E++ £299
21mm F2.8 ZF ZeissE++ £799
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24-85mm F3.5-4.5 G AFS E+ / E++ £129 - £149
24mm F1.4 AE ED AS UMC Samyang Mint- £379
24mm F1.4 G AFS EDMint- £1,099
25mm F2.8 ZF ZeissΕ++ £499
28-100mm F3.5-5.6 AFGAs Seen £29
28-105mm F3.5-4.5 AFDExc £89
28-200mm F3.8-5.6 Asph Tamron Mint- £79
28-300mm F3.5-5.6 G ED AFS VR
E+ / Mint- £449 - £499
28-300mm F3.5-6.3 LD Asph Tamron E+ £79

F+ £69

Exc £39 5

180mm F2 8 7uiko

300mm F4.5 Zuiko

28-85mm F3 5-4 5 AF

35-105mm F3.5-4.5 AF.

35-135MM F3.5-4.5 AFN	E+ £/9
35-70mm F3.3-4.5 AF	E+ £29
35-80mm F4-5.6 AFD	E++ £29
35mm F2 Distagon ZF2 Zeiss	E++ £599
35mm F2.8 Macro DX ATX Tokina	
E++/N	lew £249 - £325
50mm F1.4 G AFS	Mint- £219
55-200mm F4-5.6 AFS DX G VR	
60mm F2.8 AF Micro	E+ £219
60mm F2.8 AFD Micro	E++ £249
70-200mm F2.8 Di Tamron	
70-200mm F2.8 VC USD Tamron	Mint- £789
70-200mm F4 G VR ED	E++ £749
70-210mm F4 AF	E++ £179
70-300mm F4-5.6 AFG	E+ / E++ £59
70-300mm F4-5.6 ED AFD E+ / E	++ £119 - £129
75-240mm F4.5-5.6 AFD	E++ £89
80-200mm F2.8 ED AFD	Mint- £499
80-200mm F2.8 ED AFS	
80-400mm F4.5-5.6 ATX Tokina	E++ £249
80-400mm F4.5-5.6 G AFS ED VR	Mint- £1,549
85mm F1.4 AFD	E+ / E++ £649
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100mm F2.8 AF PRO D ATX Tokina	E++ £249
105mm F2.8 AFD Micro	E+ £329
105mm F2.8 AFS G VR Micro	E++ £499
180mm F2.8 ED AFD	Mint- £489
200-400mm F4 G VR AFS IFED	
E++ / Mint-	£2,749 - £2,799
200-400mm F5.6 AF LD Tamron	E++ £219
200mm E2 9 C AEC ED VD II	E++ 63 U00

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9	100-300mm F5-6.3 AF TamronE++ £2
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9	105mm F2.8 AFD MicroE+ £32
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9	300mm F4 ED AFNE++ £38
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+ £649	200mm F4 AE++ £
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+ £499	35mm F4.5 Fisheye Takumar E+ / Mint- £399 - £
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	500mm F5.6 E++ £449 - £
£2,799	55-100mm F4.5 SMC E+ £
+ £219	55mm F4 SMCE++ £
£3,099	100mm F4 SMC Macro + 1:1 ConverterE++ £
- £749	135mm F4 MacroE++ £199 - £
+ £389	135mm F4 Macro TakumarExc / E+ £129 - £
£2,950	165mm F2.8E++ £
++ £79	200mm F4
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18-250mm F3.5-5.6 DC OSE+ £179
18-50mm F2.8 EX DC HSME++ £149
18-50mm F2.8 EX DC MacroAs Seen £99
28-70mm F2.8 EX AsphE+ £149
28mm F1.8 AIS E+ £39
30mm F1.4 EX DC HSME++ £159
35mm F1.4 DG HSM AE++ £499
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50-500mm F4.5-6.3 APO DG OS HSME++ £599
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105mm F2.8 EX DG MacroE+ £199
105mm F2.8 Macro EX DG OS HSMMint £339
150-500mm F5-6.3 APO DG OS HSM

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E+ / E++ £44	9 - £4	7
180mm F3.5 Apo EX MacroE	++ £3	4
300mm F2.8 APO EX DG HSME+-	£1,6	8
500mm F4.5D APO EX HSME-	£1,8	4

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M1N Chrome Body Only	Exc £59
OM1 Black Body Only	E+ £69
DM10 Black Body + M/Adapter	E+ £4!
0M10 Body + Winder 2 + T20 Fla	shExc £39
M10 Chrome Body + M/Adapter	+ T20 Flash E+ £20
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18mm F3.5 Zuiko	E+ £39
5-105mm F3.5-4.5 Zuiko	E+ £59
5-70mm F3.5-4.5 Zuiko	E+ £39
5-70mm F3.6 Zuiko	E+ £139
5-70mm F4 Zuiko	As Seen £29
5mm F2.8 Zuiko Shift	E+ £24
0-250mm F5 Zuiko	E++ £299 - £349
60mm F3.5 Macro ZuikoA	s Seen / E+ £69 - £79
5-200mm F4 ZuikoAs	Seen / E+ £45 - £149
Omm F4 Macro Zuiko I	E+ / E++ £129 - £175
25mm E2 5 7uiko	E+ 63

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45N Complete	E++ £599
45N + 45-85mm F4.5 FA	E++ £849
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£799

F+ £225 - £289

E++ £149

E+ / E++ £49 - £59

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45mm F4 SMC	
500mm F5.6	E++ £449 - £899
55-100mm F4.5 SMC	E+ £489
55mm F4 SMC	E++ £299
100mm F4 SMC Macro + 1:1	ConverterE++ £399
135mm F4 Macro	E++ £199 - £299
135mm F4 Macro Takumar	
165mm F2.8	E++ £199
200mm F4	E+ £99 - £199
200mm F4 SMC	
200mm F4 Takumar	E+ / E++ £119 - £199
300mm F4	E+ £199
300mm F4 Takumar A	
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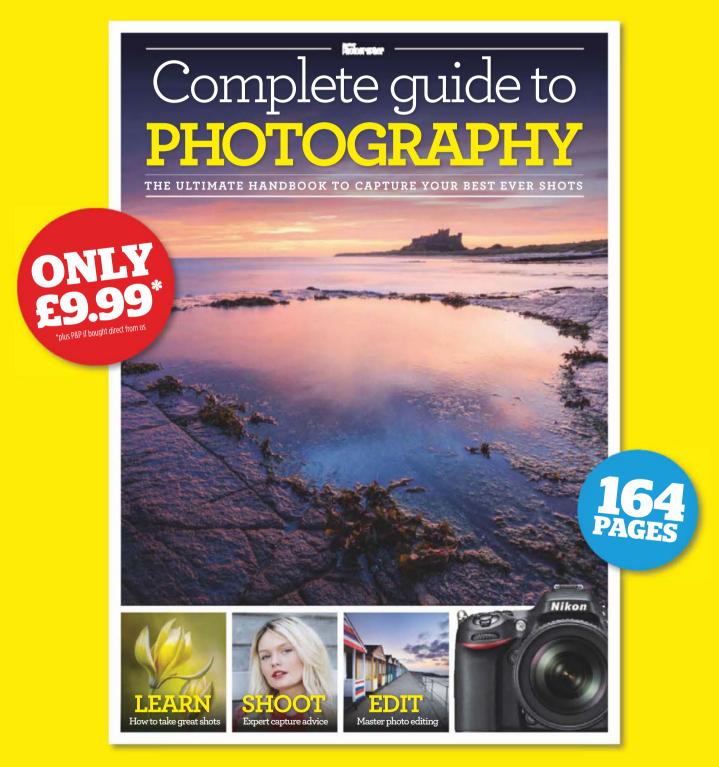
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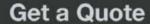


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'Poem #91', 2013, by Boris Eldagsen



oris Eldagsen deliberately leaves his 'Poems' open to interpretation. They are all very different, as you can see if you visit www.eldagsen.com. They seem to communicate, but it is not always clear exactly what they communicate. We don't all get the same message from a poem, so why should we all get the same message from a picture?

Think of Blake's Jerusalem, written as a savage attack on materialism and industrialisation. Then, once set to stirring music, it became a song of hope: England's second, unofficial national anthem. By the same token, what do you (I) get from

'Poem #91'? Hope? Despair? Peace? Loneliness? Transience? Timelessness? What music (or what texture of silence) do you hear in your head? After we die, Yama, Lord of Death, is reputed to hold up his mirror to reflect back at us all that we have done in our lives, good and bad. This is such a mirror, but for the living.

When we first discussed using one of his pictures, and before I'd decided which one, I said to Boris, 'Either you can tell me all about the picture, and I'll relay it to the readers, or I can talk about it without any input other than the picture. Which would you prefer?' As I expected, he said, 'The latter. It's a poem.' So, I don't know how he

set the image up. I deliberately didn't ask when he took it. I don't know if it was prompted by something he had seen, or whether he invented the whole scenario. I don't know if the person in the wheelchair is actually able-bodied. I don't know what camera or lens he used. I don't know what you will take from this picture. I'm not even sure what I take from it.

When we look at a picture like this, how far are our responses verbal, how far visual, how far emotional and how far unclassifiable or impossible to analyse? Can the form of a poem be appropriated for a photograph? This picture demonstrates, I think, that it can.



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